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*Approved
June 3, 1916
J. E. Charette Black.*

BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

A BRIEF STUDY OF THE FOLK SONG

Submitted by

DOROTHY CLEMENTS

(A. B., Boston University, 1915)

In partial fulfilment of requirements for
the degree of Master of Arts

1916

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CHAPTER III. THE FOLK SONG

AMONG THE LATIN PEOPLES.

CONTENTS.

The folk song in France.	
The folk song in Spain.	
The folk song in Italy.	
CHAPTER I. INTRODUCTION.	1

Introductory definition of the folk song - analogy to the wild flower and the rough diamond - the common people as the source of the folk song - their suitability for this mission - the folk song as a national expression - its sincerity - its simplicity - maintained unimpaired by the lower classes - the place of the folk song in musical literature - art music the outgrowth of folk music - the universality of the application of the folk song - folk music compared to art music - folk music compared to popular music - hint of material in further chapters.

CHAPTER VI. THE FOLK SONG

CHAPTER II. ORIGIN AND EARLY LIFE OF THE FOLK SONG.

7

Difficulty of determining origin - evolution of the manner - savage howls - one defined motive - contrasting motive - orderly arrangement of these two as in the typical folk song - design before emotional expression in primitive peoples - both found in the best folk songs - evolution of the matter - individual invention and communal choice - the folk song of the Bible - the folk song of the classical era - the effect of Christianity on the folk song - other traces of the folk song in the early centuries - l'Homme Arme - the close relation between secular and sacred in the Reformation - early collections of folk songs before the sixteenth century.

CHAPTER III.	THE FOLK SONG	
	AMONG THE LATIN RACES.	- - - 15
	The folk song in France.	- - - - - 15
	The folk song in Spain.	- - - - - 22
	The folk song in Italy.	- - - - - 25
CHAPTER IV.	THE FOLK SONG OF CENTRAL EUROPE.	- - 29
	The folk song in Germany.	- - - - - 29
	The folk song in Bohemia.	- - - - - 36
	The folk song in Hungary.	- - - - - 39
CHAPTER V.	THE FOLK SONG OF NORTHERN EUROPE.	- - 45
	The folk song in Poland.	- - - - - 45
	The folk song in Russia.	- - - - - 48
	The folk song in Scandinavia.	- - - - - 52
CHAPTER VI.	THE FOLK SONG	
	OF THE BRITISH ISLES.	- - - 59
	The folk song in England.	- - - - - 59
	The folk song in Scotland.	- - - - - 64
	The folk song in Ireland.	- - - - - 66
CHAPTER VII.	AMERICA'S CONTRIBUTION.	- - - 69

The history of America different from that of any European country - the dearth of American folk songs as compared with those of Europe - the lack of agreement as to what constitutes the real American folk song - if not American folk songs, still folk songs in America - the Negro songs of the South - the cowboy songs of the West - the Indian songs - the songs of the mountain whites - the relation between these groups the prospect of an American school of music.

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CHAPTER VII. AMERICA'S CONTRIBUTION. 29

The folk song in Ireland. 29
The folk song in Scotland. 34
The folk song in England. 52

CHAPTER VI. THE FOLK SONGS OF THE BRITISH ISLES. 29

The folk song in Scandinavia. 28
The folk song in Russia. 48
The folk song in Poland. 48

CHAPTER V. THE FOLK SONG OF NORTHERN EUROPE. 45

The folk song in Hungary. 29
The folk song in Bohemia. 34
The folk song in Germany. 29

CHAPTER IV. THE FOLK SONG OF CENTRAL EUROPE. 29

The folk song in Italy. 28
The folk song in Spain. 28
The folk song in France. 18

CHAPTER III. THE FOLK SONG AMONG THE LATIN RACES. 18

CHAPTER VIII. WHAT MODERN MUSIC
OWES TO THE FOLK SONG. - -74

The long-lived dependence of other music on the folk song - hymns adapted from well-known folk tunes - folk songs as themes for the master composers - Haydn's use of the folk song - the folk song in the hands of Beethoven - Spanish music in art forms - Volkmann, Brahms, MacDowell, Liszt, Debussy and Scott and their borrowings from the folk song - the nineteenth century reaction against classicism and a less conventional use of the folk song - the use of merely the motives - Glinka, Balakirev, Glazounov and Bartok - the invention of wholly new material in the style of the folk song - Silcher, Paderewski, Mendelssohn, Dvorak, Stephen Foster and Cadman - national schools, the outgrowth of the use of folk song material - Germany, Italy, Bohemia, Poland, Spain, Scandinavia, England and Russia - the American school not yet established but hopeful.

CHAPTER IX. THE FUTURE OF THE FOLK SONG. - - - 84

Increased use of the folk song in the repertoire of concert singers and choruses - adaptation as solo pieces for the piano and other instruments - widespread information regarding folk songs through lectures - the folk song as an aid to ethnologists - the folk song in the grades of the public schools to induce to singing - to promote a love for beautiful and lasting music - the folk song as the ideal preparation for universal music-loving.

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For Nature's laws; "First, because with the progress of
education, music is the only means of expressing
emotion; and second, because in their leisure hours,
they have great interest in the study of music."
The song says: But Nature's work far lovelier.

CHAPTER I INTRODUCTION.

Lovely indeed the mimic works of art
But Nature's work far lovelier.
- Cowper.

The folk song is one of Nature's works.
Like the wild flower, it was not made, it grew. Some
one has called folk songs, the rough diamonds of music;
this term is very apt in part, for it is true that in
these unpolished gems lies the essence and worth of
the more finished works of musical art; however, it is
also true that the folk song, unlike the rough diamond,
is frequently a thing of beauty in itself. But the
diamond needs rock, and the flower needs soil. So
Nature has chosen the heart of the people for her
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or agreeable sensations, says a French writer. The common people, therefore, are especially well endowed for Nature's task; first, because with their lack of education, music is the only means of emotional expression; and second, because in their intimate lives, they have greater intensity in primitive feelings. The song satisfied a longing to give expression to their ideas and feelings. This utterance was unconscious and unpremeditated, for their heart was in it, and the manner in which they spoke their feelings was of secondary interest. Hence the folk song is the exponent of the national traits and customs, and is, like Nature's work, almost inevitable.

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erased; (3) the charm of simplicity; for what is the folk song but the unaffected voice of the people's instinct.

We have found that the folk song is a song created by the common people and loved by them; the people have still another important function. It is by them alone that the folk song has been preserved. Especially is this true in the civilized countries, for only in the lower classes has the folk song not been tampered with. When the folk song reaches the trained ear of the upper classes, accustomed to a certain melodic idiom, it has almost invariably been purged of its seeming harshness, to such an extent that its mode and spirit have been entirely altered. In the present time, however, skilled musicians are visiting those districts showing least the influence of civilization, and from the lips of the older peasants, are making permanent copies of the folk songs of all countries.

It is not immediately evident that the folk song has its place and a large one, in the musical literature of the world. While the folk song frequently appears disguised in the hands of some able composer, it is also valued as a work having perfection and unity

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in itself. A careful study reveals the fact that the folk song is responsible for the "mimic works of art" to a great and almost immeasurable extent. As Surette puts it, the folk song is an embryo, and to it art music owes its very being. He further likens the folk song to the skeleton in the hands of the scientist. In it is to be found the framework which supports the more complicated structure of art music. The folk song early determined the scales, rhythms, and melodic shapes and forms of modern music. Furthermore its invisible effects were mighty, for having its source closest to the heart of Nature and the soul of man, it exerted a vivifying and refreshing influence on the art forms. As Elson states, it represented the natural side of an art that had become scientific. This influence has been very broad and wide-reaching; we may see the folk song in all degrees of dignity, serving as the theme of a jolly student song, or as the cantus firmus for ^a hymn, or as the inspiration for a movement of a Beethoven symphony. The folk song survives the ages and therefore comes in contact with many minds; its influence is powerful in all branches of musical art. Bach, Haydn, Mozart, Schubert, Beethoven, Wagner, and Grieg have unearthed

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these rough diamonds and made them shine resplendent in the settings of art.

The difference between art music and folk music lies not in the melodic pattern or rhythm which the former owes to the latter, but in the tonal and modulatory principles. For the folk song rarely modulates and the dominant cadence is, as a rule, less emphasized than in the greater part of art music. Cecil Sharp makes another distinction, defining art music as the work of an individual, expressing personal ideals and aspirations; a work of a short period of time, and a fixed composition: on the other hand, folk music is the product of the race, reflecting the feelings and tastes of the community; a work never ended, and never settled, existing in many forms at the same time. In the European countries, there is a confusion between the terms "popular music" and "folk music." Popular music is ephemeral, and of a distinctly inferior nature; it should never be confounded with the folk song which has stood the test of the ages.

It is my purpose to look over the past of the folk song; glancing at the folk song itself, as it exists in the various countries, in order to show how

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rhythm, form and melody are directly traceable to racial temperament, modes of life, climatic and political conditions and language; and then surveying the folk song as we see it transformed and adapted in the works of the masters; and finally, taking a glimpse into the future of this simple, but characteristic expression of the people's feelings.

rather a growth, and as much it is difficult to point definitely to its origin. However, it lies within the realm of possibility to suggest certain phases of its growth, particularly the evolution of the manner, and the evolution of the matter.

Ferry gives an interesting discussion of this first phase in "The Evolution of the Art of Music". He makes a detailed explanation of the forms of early music: - The first attempts at vocal expression were nothing more than howls and cries. As the race became less primitive, these howls were modified until there appeared a single note. The savage, however, was not able to think consecutively or see relations, and so remained satisfied with a continuous repetition of this fragment. With a greater degree of civilization, there came a desire for variety, and a second note was introduced providing interest in a rhythmic

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CHAPTER II

ORIGIN AND EARLY LIFE OF THE FOLK SONG.

We have said that the folk song was not a deliberate selecting and combining of materials, but rather a growth, and as such it is difficult to point definitely to its origin. However, it lies within the realm of possibility to suggest certain phases of its growth, particularly the evolution of the manner, and the evolution of the matter.

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or melodic contrast, or by a change of pitch. Another rung in the ladder of musical development showed these contrasting fragments arranged in an orderly and complete pattern, the whole having an air of unity. It is at this stage, where most of the folk songs begin. Within this group it is possible to make a further subdivision, and we find that with the more primitive people the design, or form is uppermost. These formal tunes, as a rule, lack the beauty of the folk songs of a more emotional race. Among these latter, the need for a climax is dominant; this climax is expressed by a high note or better an ascending series of high notes. The highest type of folk songs shows a combination of design and impulse; that is, pattern skill plus the desire for emotional expression.

In dealing with the evolution as to matter, perhaps a few words from Goethe will not be amiss. He writes that the special value of what we call national songs or ballads is that their inspiration comes fresh from Nature; they are never artificial, they flow from a sure spring. The unsophisticated man is more the master of direct, effective expression than he who has received a regular literary education. Granted

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this natural power of the unsophisticated man, it is easy to see how one such may have given expression to his feelings in song, for music directly expresses personal feelings. This fragment, appealing to the heart of his fellow-toilers with their similar joys and sorrows, made its way in the circle, moulded by the locality and softened by time, to result in a national hymn or a lullaby known to the mothers and children of a continent. Cecil Sharp writing of English folk songs has explained in detail such a process, giving as his authority the "Altdeutsches Liederbuch" of Boehme. The folk song is created by the people. This is easy to say, but no one believes that a group of the folk unanimously burst forth into a common outpouring of melody. Then is the folk song the work of an individual? Surely not, for there would not be such an abundance of genius as to produce a supply so great and so beloved. The individual is needed to offer the phrase; the people then mould and adapt it, until it expresses the common spirit. In other words, there is individual invention modified by communal choice. The original from the lips of the individual is no more the folk song than the first draft of a

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great work from the pen of a master is the real symphony. Moreover, the folk song was never complete, and so the search for the individual author is useless; one must look to the people.

Human nature regarded physically or mentally has changed but little in the course of centuries, and although we cannot place our hands on the music of the early ages, it seems just to suppose that even in Biblical times, the people lifted up their hearts in simple songs expressing their feelings and ideals. Clothing with our imagination some of the many references to song in the Bible, we may reconstruct the ancient peoples singing together as they go into battle, again when they have been victorious, or when the harvest is ripe, or at a joyous bridal feast, and even in the time of mourning. Since the troubled people of Israel were little fitted to develop schools of art and exemplified the converse of the "law of leisure," they occasionally borrowed tunes from the Egyptians, as Stainer suggests they did in the song of Moses (Exodus XV.) In Numbers XXI, a century and a half before the Christian era, we find a folk song quoted. Moulton, in his admirable "Literary History

10

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of the Bible,"so classifies verses 17-18, and his opinion coincides with that of Weckerlin, who presents an adapted translation of the verses in song-form.

When we come to the Psalms, which are especially suitable for vocal rendering, it is not taxing to the imagination to hear the people uniting in short refrains such as could be easily retained in the memory, as in Psalm 136. In the next Psalm there is an interesting verse (Ps. 137: v. 3) - - "For there they that carried us away captive required of us a song, --- saying, 'Sing us one of the songs of Zion.'" Other Psalms, particularly 78, 105 and 106, are national hymns, and while it is not possible to determine whether the music was a creation of popular inspiration, owing to the fact that musical notation was not invented until several hundred years later, the songs were certainly sung and loved by the people.

In the days of classic antiquity, folk songs may have been employed by the Greek chorus, one writer conjectures. The Greeks had shepherd songs, lullabys, ceremonial songs for every occasion; and Aristotle says, that in earliest times the laws were sung in order to preserve them. The Roman soldiers frequently

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sang war-songs to which the people responded with a refrain.

With the new Christianity, the song assumed a different character; and in the fourth century, after the era of fighting the people of Syria according to St. Chrysostom, in every walk of life used to sing about their work. The Christians, remembering their own sufferings, did not wish to make use of the musical instruments or songs of the heathen Romans, and a new sort of common song came into being.

The succeeding centuries show traces of folk songs; at the beginning of the sixth, the Bishop of Arles preached a sermon against the wicked songs of the common people. In the ninth century, the people sang of the victory of Saucour by Louis III. The words of this song have been preserved in the "Dictionnaire" of Schilter: - "Einan Keinig weiz ih," in modern German "Einen König weiss ich." The crusades in the eleventh, twelfth and thirteenth centuries produced many popular songs of war and love. This movement, too, was responsible for the Oriental flavor which is still found in many European folk songs.

12

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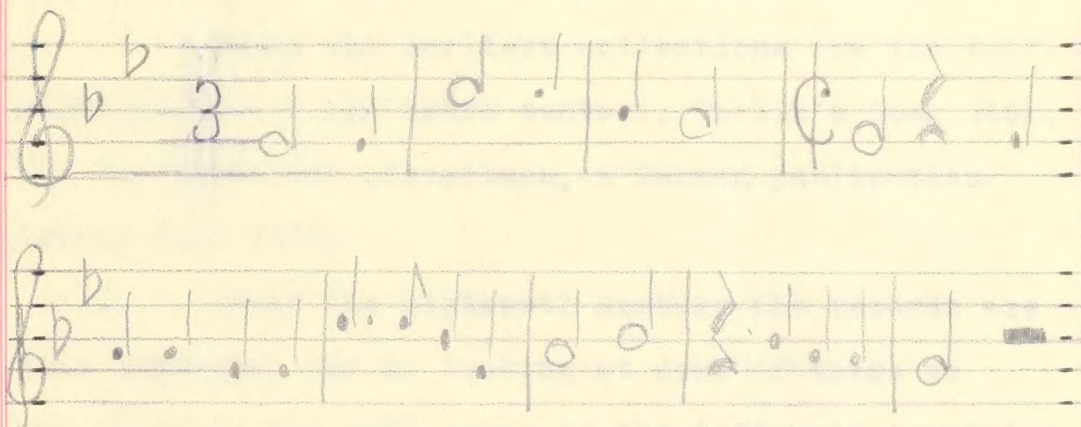
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The Southern troubadours and the Northern trouveres of France, as a whole, had little to do with the history of the folk song. As M. Diez writes, their poetry has been born rather of the intelligence than of the emotions.

One song of the people has been preserved from the Middle Ages, the well-known "L'Homme Arme."



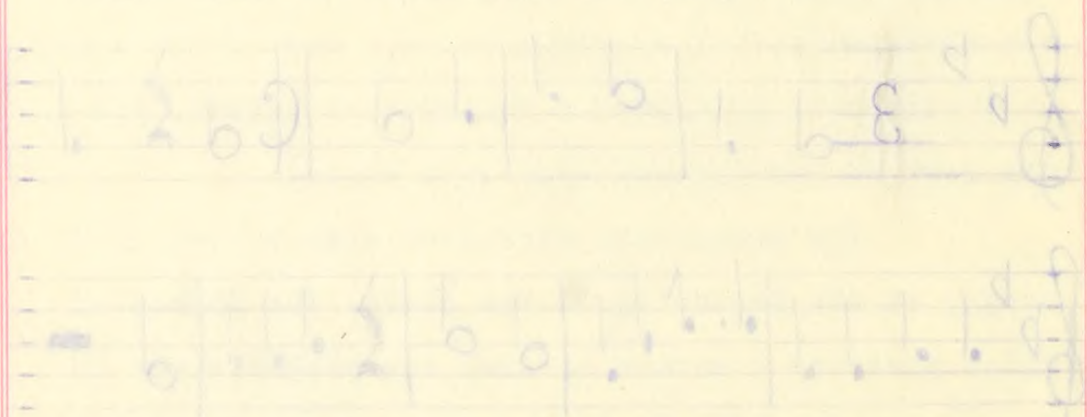
The fact that it has been used in identically the same form by many of the mass-writers of the fifteenth and sixteenth centuries is a proof of its authenticity. This intermingling of secular and sacred is a conspicuous fact in the early life of the folk song. The clergy realizing the power of song with the people often used these well-known tunes as a basis for their Latin hymns. For instance, Luther in the sixteenth century writing to his friend Spalatur said, "I wish

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Among the earliest collections are the Wolfenbüttel Mss. of the tenth century, Werlin's Song Book, and the Locheimer Liederbuch, a German publication dating from 1452.

After the sixteenth century the records are more numerous, and by looking at some of these we may classify the folk songs of the different countries. Just as the dialects of different sections of a country differ, so do the folk songs of one locality show variations from the same songs in adjacent districts; and in the case of different races the disparity is much more marked. In the next few chapters I would like to show how national characteristics determine the folk song, which is after all, the reflection of the soul life of the people.

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CHAPTER III

THE FOLK SONG AMONG THE LATIN RACES.

Under this heading there are included the folk songs of France, Spain and Italy. The grouping is not an arbitrary one, for there is a marked similarity between the songs of these countries. The people of south-western Europe are emotional and this is shown in the characteristic liveliness of their tunes; the songs are major rather than minor, and triple time predominates. Yet the differences are great as we shall see by a study of the folk songs of the separate countries.

FRANCE.

The French chanson is a real mirror of France. In it we may see reflected the spirit of the provinces and of their people. Although the music of each section of the country is characteristically varied, from the gay bourrees of Auvergne in Southern France, to the bright May-time songs of Champagne in

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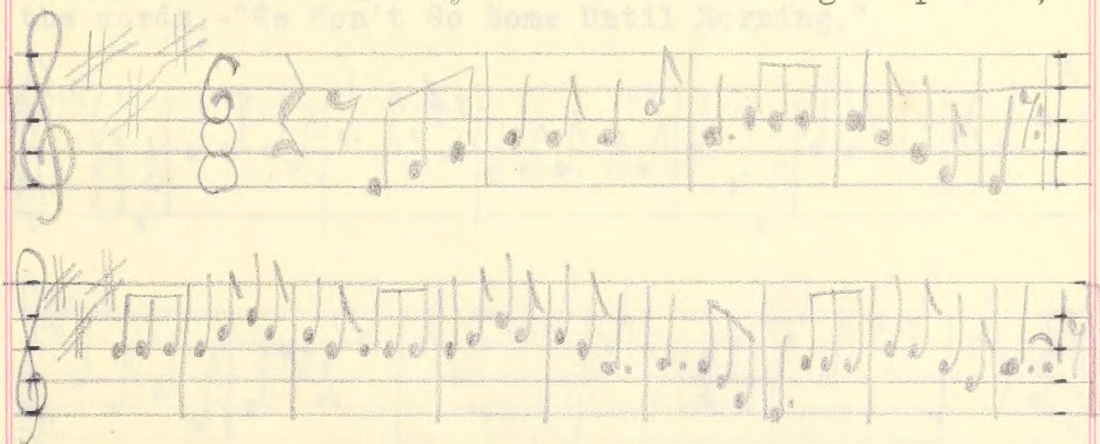
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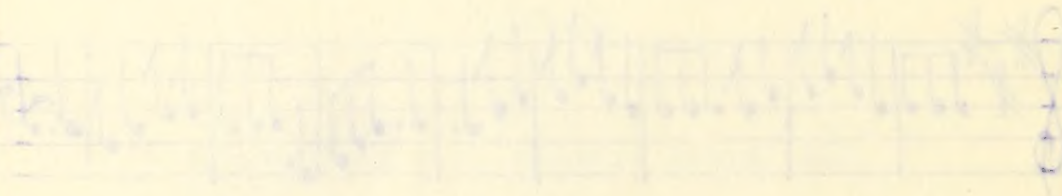
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Northern France and the more sombre Noël's and drinking songs of Burgundy, yet there are features common to them all. Throughout France, one may expect to hear songs of love, especially the pastorelles, songs of patriotism, and songs that tell a story, as do the romances, the legendes and the ballades. When we think of the French as a race, we consider them as a gay people, pleasure-loving and light-hearted. This rollicking gayety is expressed in their music, especially in the songs of 6-8 rhythm. For instance, "Cadet Rouselle" fairly frolics in its light spirits;



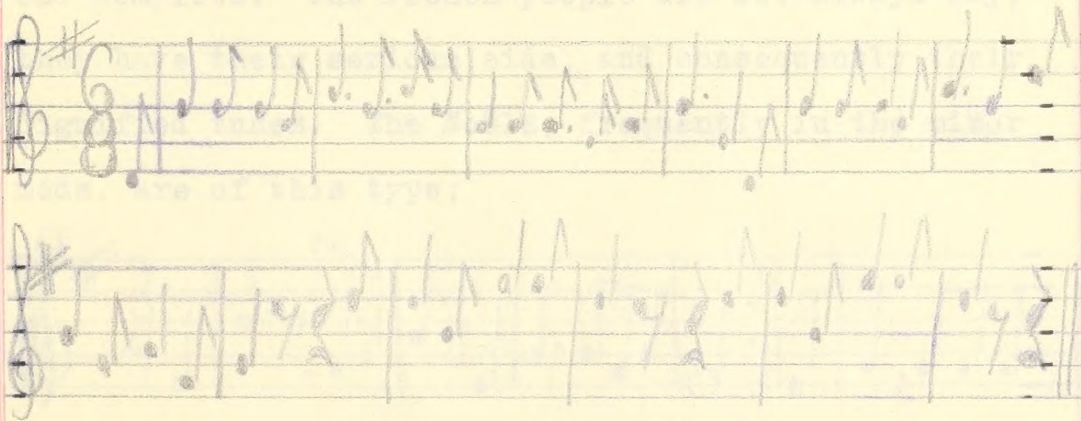
The well-known "Malbrough s'en va t'en guerre," is in the same tempo. Although it did not originate on French soil, according to various authorities, still it is of French descent, for as the "Chanson de Mambroun," it was sung in honor of a French

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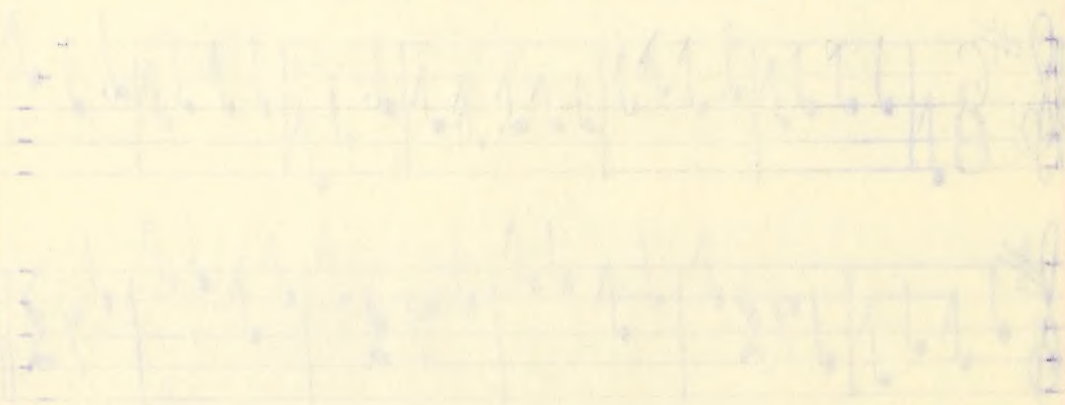
The well-known "Maiden's Song" is in the same tempo. Although it did not
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crusader who was killed near Jerusalem. The Egyptians and Arabians gained possession of it then. But in France, it was almost forgotten until the nurse of Louis XVI revived it as a cradle song. Marie-Antoinette and the court passed it around, with different words, and it became distinctly the fashion. Other European countries caught its appeal, and England sang it as, -"For He's a Jolly Good Fellow." A Frenchman visiting London, wished to go to Marlborough Street it is said, and whistling the tune, made his wish clear to the cabby. In the United States, we sing it with the words, -"We Won't Go Home Until Morning;"



The Frenchman is proverbially polite. Just this love of formality is shown in the finish of their folk songs. There is a sense of fitness and a feeling of completeness in nearly all of the French songs.

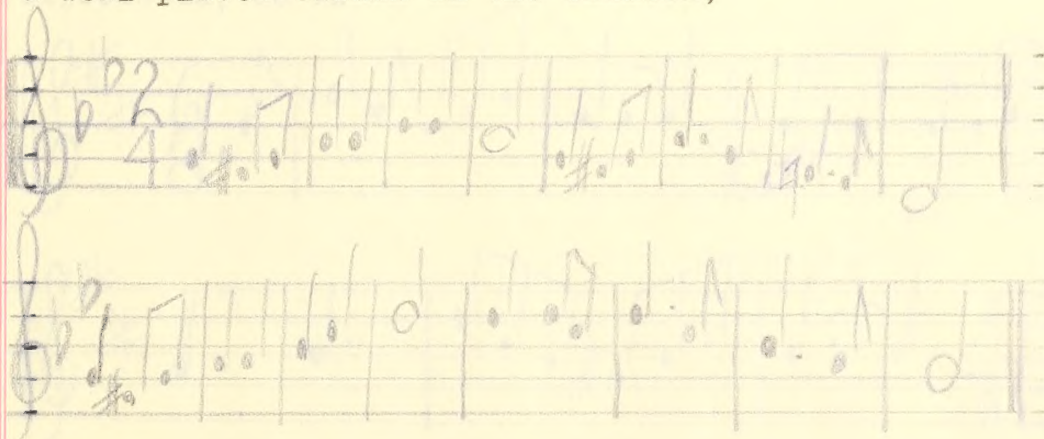
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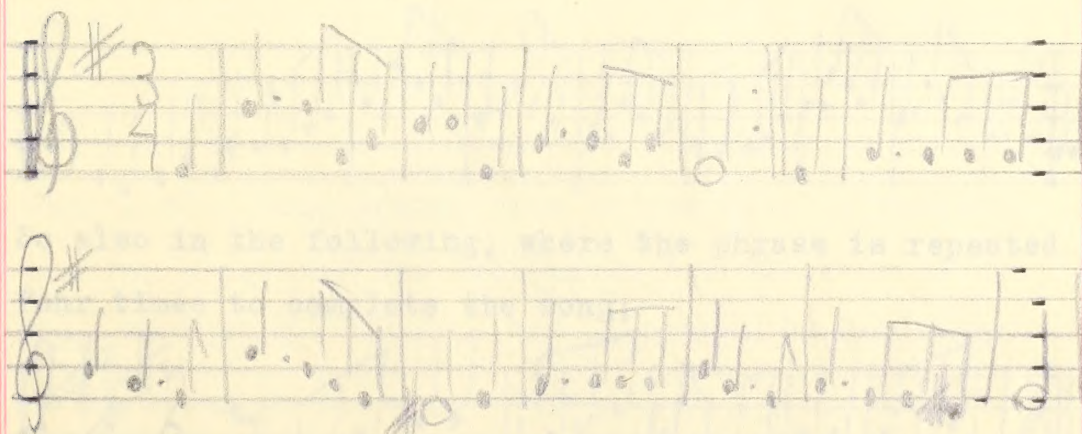
They love the dramatic, and it is not uncommon to find a well placed climax in the chanson;

3



But on the whole, these songs do not show strength of construction although they are artistic and complete. The French people are not always gay; they have their serious side, and consequently their dignified tunes. The Noël's, frequently in the minor mode, are of this type;

4



As a rule, the chanson is of simple form,

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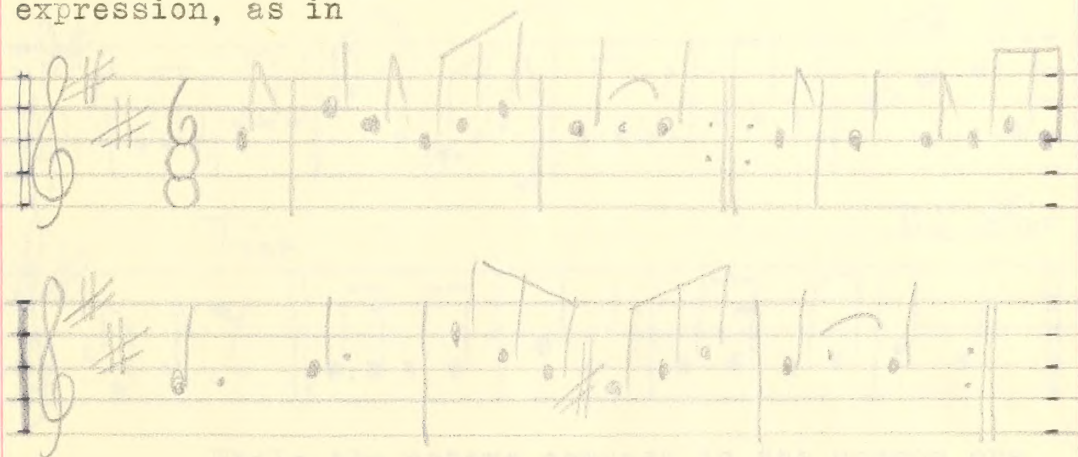
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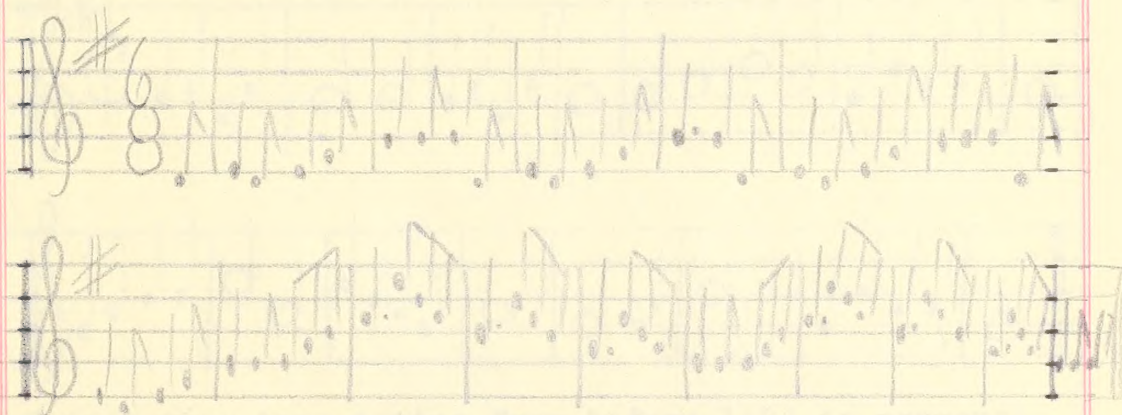
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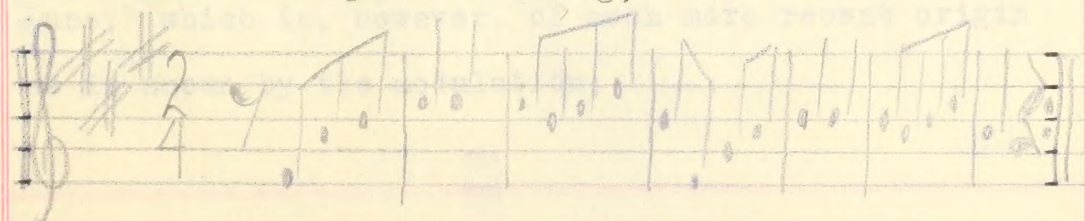
In looking over collections of French folk songs, the following features have been particularly noted. It is characteristic to repeat short phrases;

6

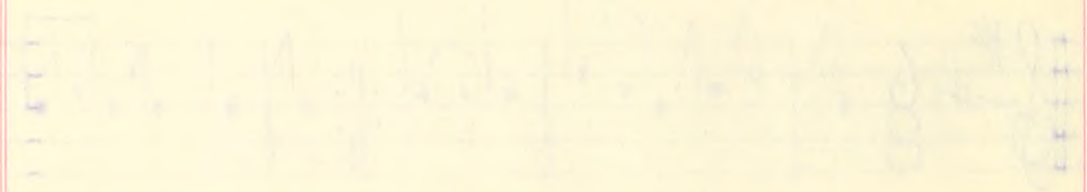


So also in the following, where the phrase is repeated four times to complete the song;

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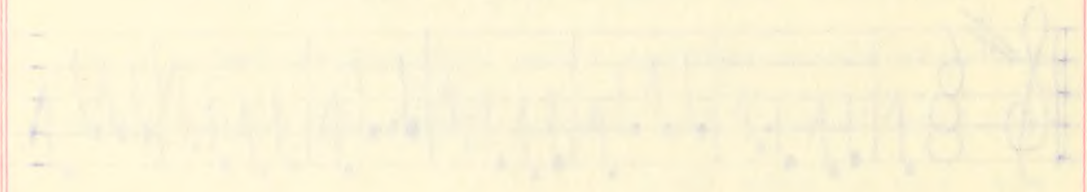
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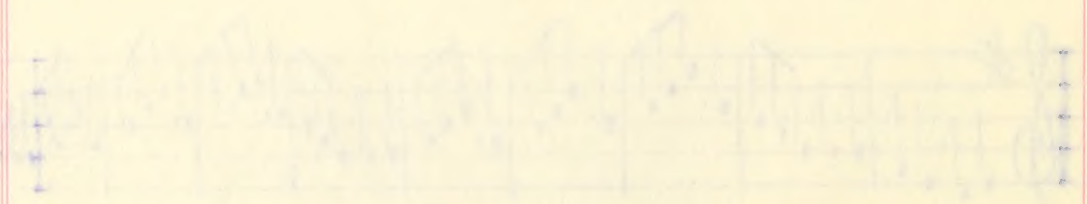
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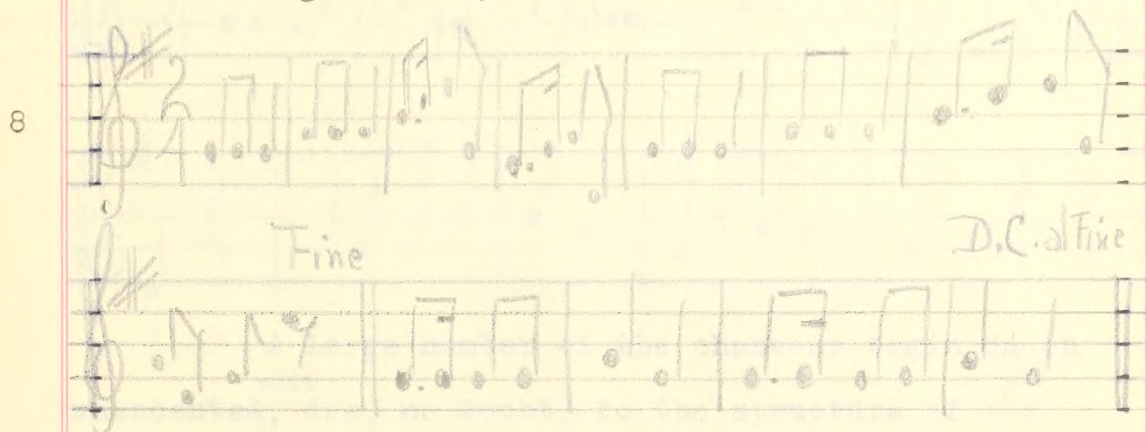


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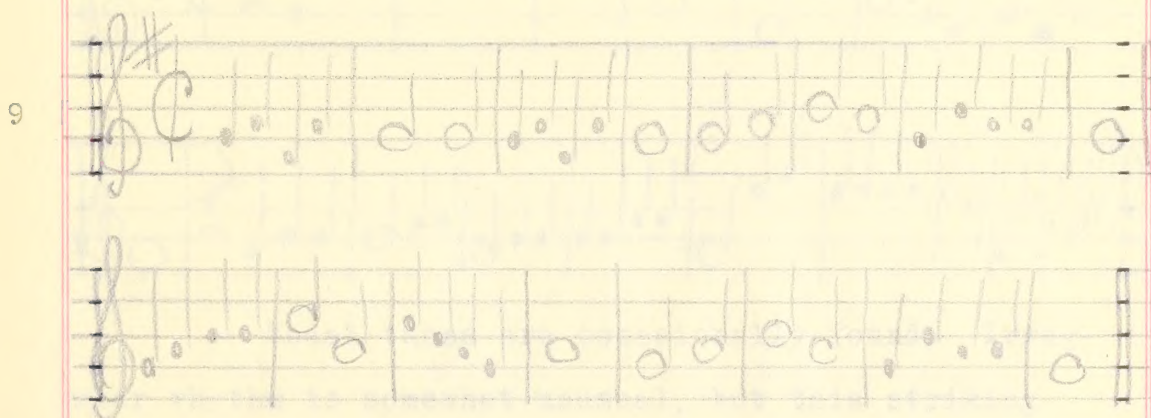


7

Repetition is also much resorted to in the case of single tones;



While the octave compass is the common one, many tunes are found with smaller range. "Gaudinet" is built on five tones;



This latter tune dating from before 1576 is responsible for a part of the well-known "Au Clair de la Lune," which is, however, of much more recent origin as is shown by the modulation;

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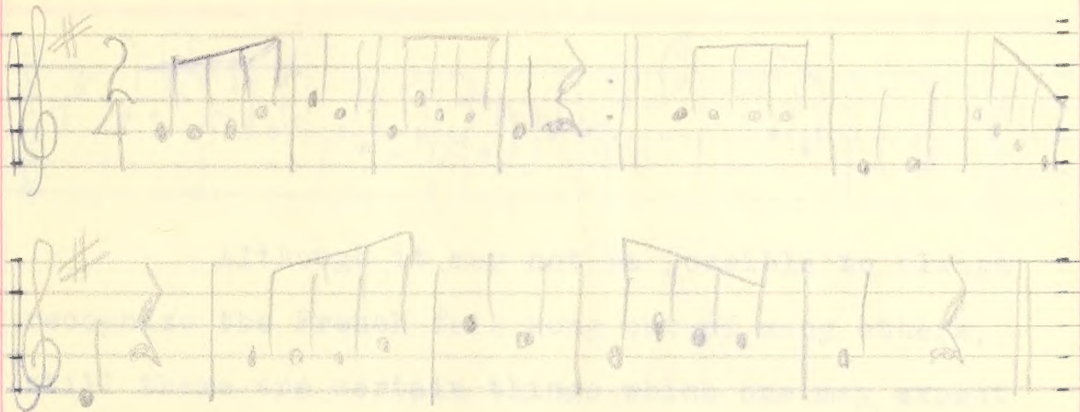
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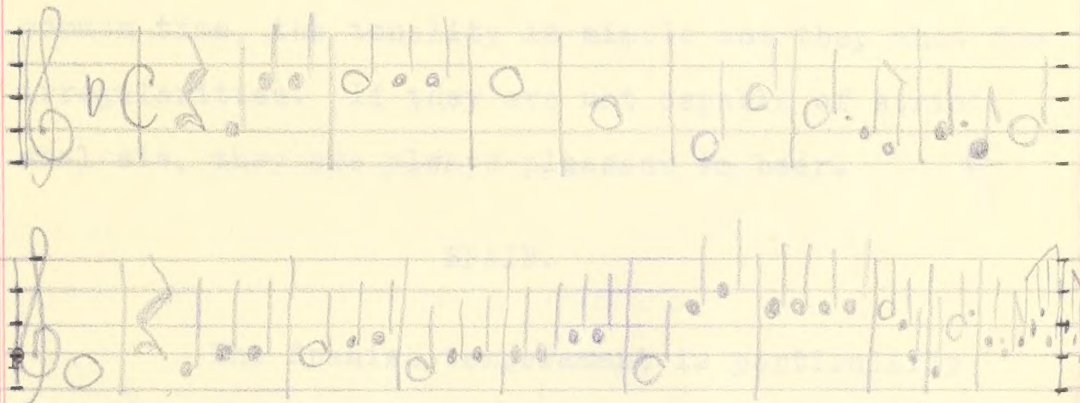
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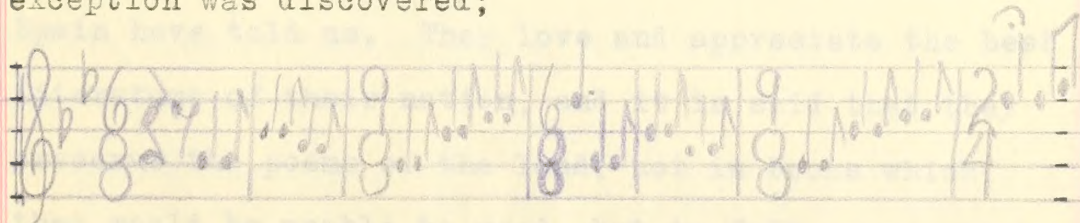
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11



Modal tunes are occasionally found. Irregular rhythm is somewhat unusual, but this striking exception was discovered;

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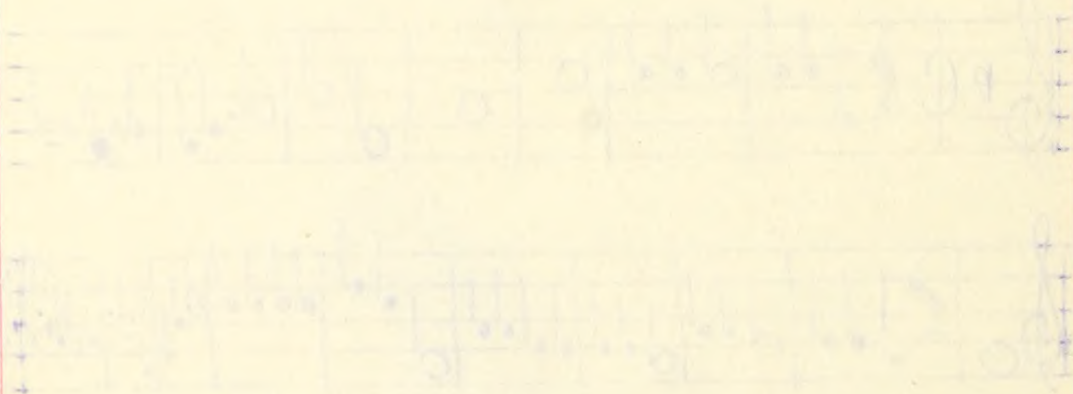
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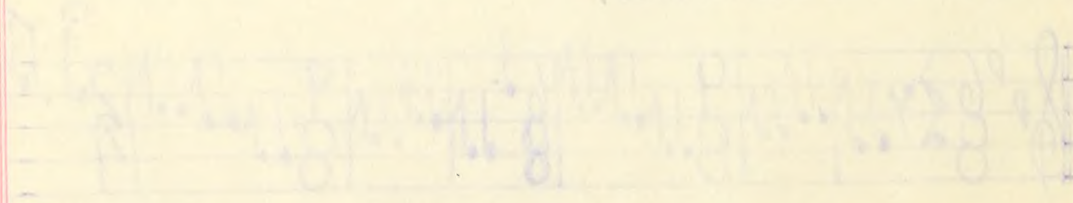
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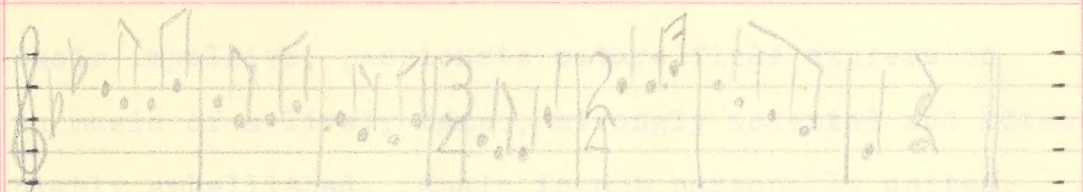
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Although it may not be possible to always recognize the French folk song out of many others, still there are certain things which one may expect to find in the French chanson. As has been seen above they are characteristically gay, seven tenths of them are in the major mode, triple time is as frequent as common time, the tonality is simple and they show few irregularities. If they are not capable of strict analysis, they are always pleasant to hear.

the embellishments; grace notes are frequently inserted in a diatonic scale passage.

SPAIN.

The Spanish temperament is particularly favorable for fostering folk songs. Even the uneducated Spaniard is gifted with an astonishing imagination as Washington Irving and other travelers through Spain have told us. They love and appreciate the best literature of their nation, and it is said that they preserve the poems of the land, not in books which they would be unable to read, but in folk songs which are made the settings of their works of literature.

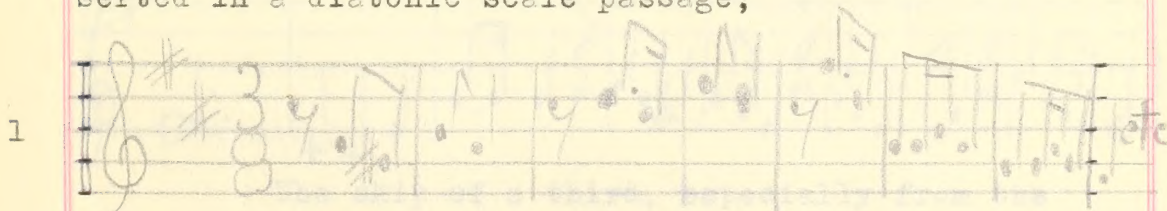
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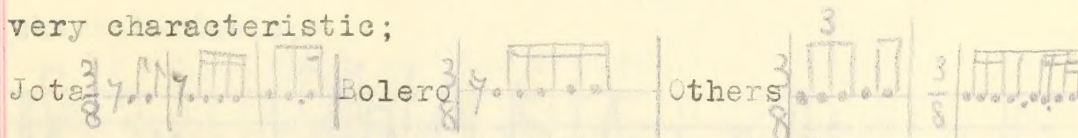
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Their impulsive, passionate nature finds expression in music of a lively tempo, strongly accented and often highly embellished. Spain is not nationally united, and many kinds of music are found. The songs of Northern Spain show European influences and are more often monorhythmic and gay; in Southern Spain, the polyrhythmic and dreamy type prevails, showing Gypsy and Moorish influences. Dance rhythms are common in the Spanish folk songs, the typical dances being the jota, the bolero, the seguidilla and the rondeña. Love is the principal theme.

The Oriental influence makes itself shown in the embellishments; extra notes are frequently inserted in a diatonic scale passage;



A single measure often contains various time units. The rhythms of the typical Spanish dances are very characteristic;



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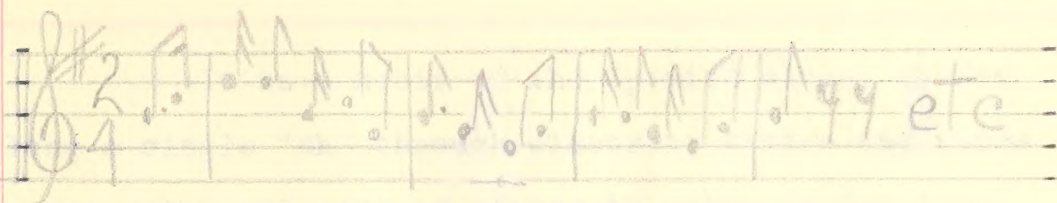
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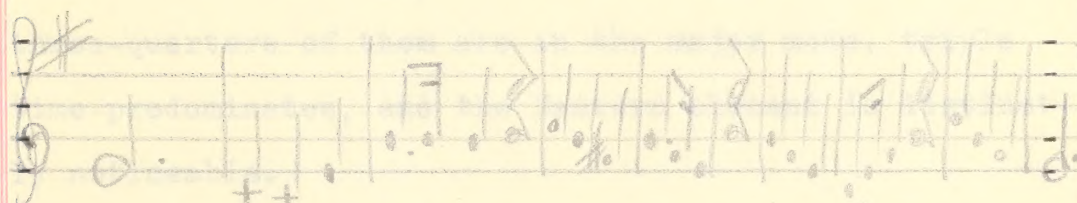
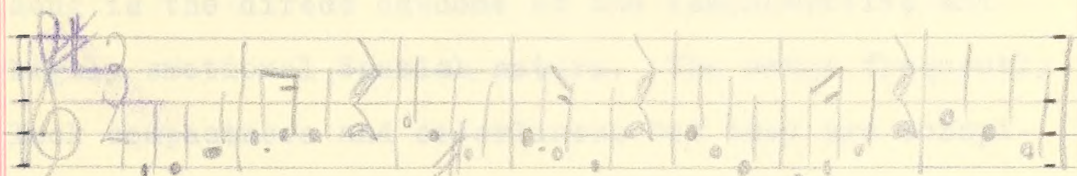
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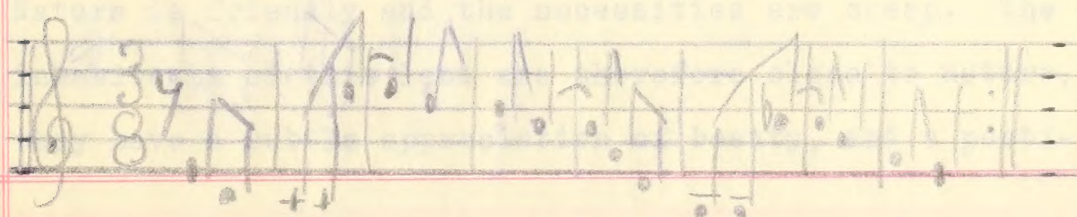
Dotted notes are also found in the accompaniment of a dance song where the melody is in simple rhythm; the bars of a melody and its accompaniment do not always coincide, but both are closely interwoven. Although many of the melodies are apparently elaborate, the Spanish folk music, as a whole, is more primitive than the French, for often but a single motive is used;

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The skip of a third, especially from the fourth to the second degree of the scale, or from the fourth to the sixth is common; but long skips are also characteristic;

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It is a habit of the Spanish singer to prolong a single "Ah" through elaborate glides and turns; grace-notes and runs of sixteenth notes in 3-8 time appear in profusion. There is much the same classification of songs as in France, but the Noëls are called Villancicos, the pastoral tunes are styled Tonadillas, and there are certain prison songs, Carceleras, and dance songs not existing in any other country.

We have seen, then, that the Spanish folk song is the direct outcome of the demonstrative and highly emotional Spanish nature. The songs frequently lack compactness and orderliness but they are conspicuous for the strongly marked dance-rhythm; more than three-quarters of them are in the major mode, triple time predominates, and the Eastern element is distinctly noticeable.

ITALY.

Italy, for the most part, is a land where Nature is friendly and the necessities are cheap. The inhabitants of this land are therefore close to nature, they have a subtle appreciation of beauty, and a poeti-

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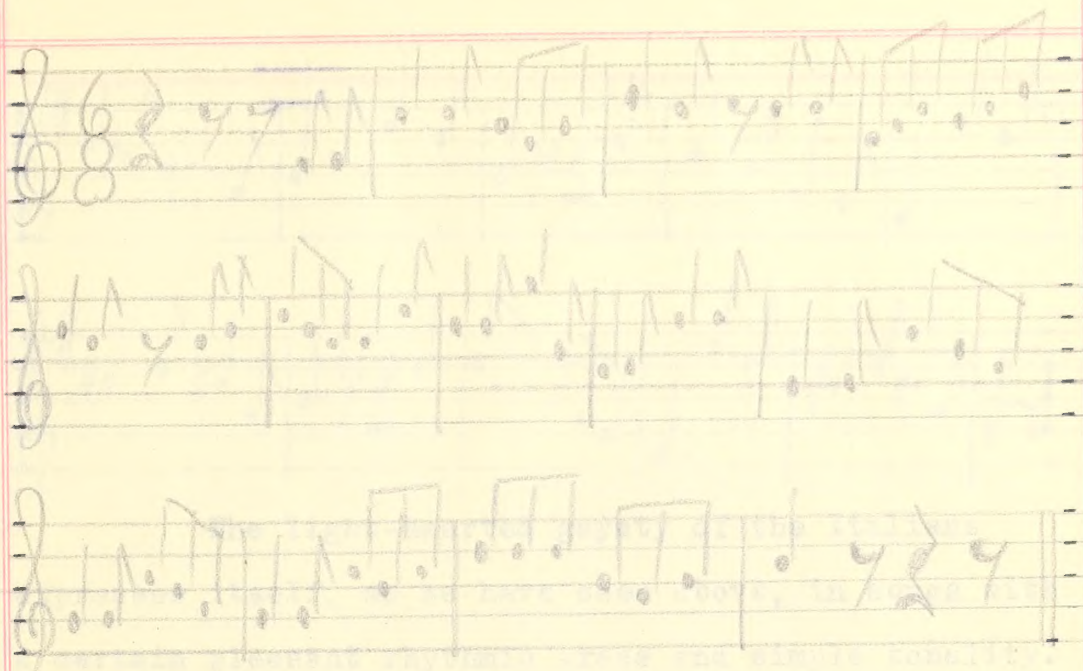
When the other countries of Europe were singing their own folk songs, Italian composers scorning their native tunes, were borrowing from their neighbors but gradually the Italian product asserted itself. Travelers say that it is common to hear only one in a group sing the words while the rest hum. The folk songs of Italy are mostly domestic although a few are of a historical nature.

Among the characteristic forms of Italian folk songs are the rispetti, short love songs; the stornelli, in dialogue form; the tarantelles, lively dance songs; and the barcarolles, songs of the Venetian gondolier. The songs in minor mode are formed on the melodic scale and modulations occur. The songs are of a large compass with considerable variety in the melody and the phrases are long and varied. The illustrations have been chosen from the folk songs of Venetia, Tuscany and the Neapolitan region, respectively,

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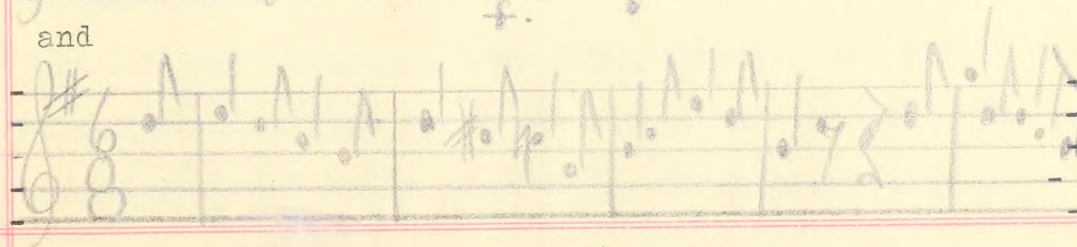
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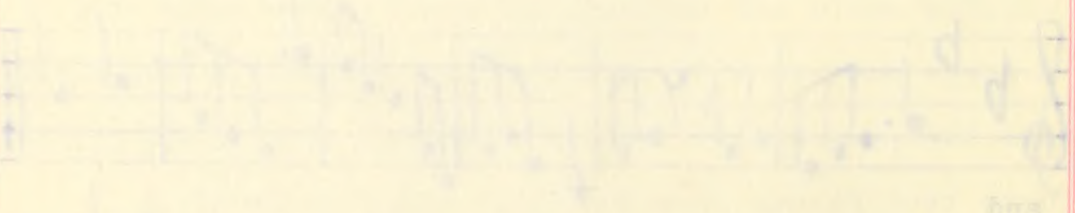
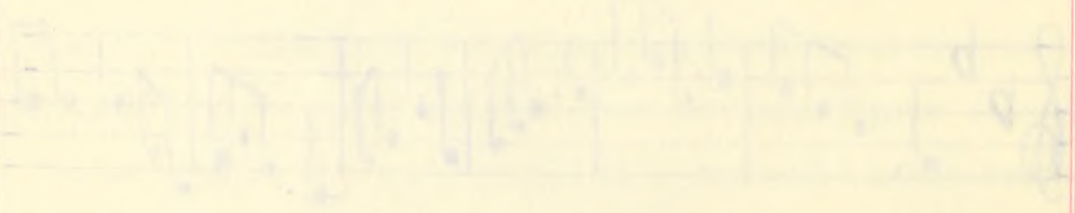
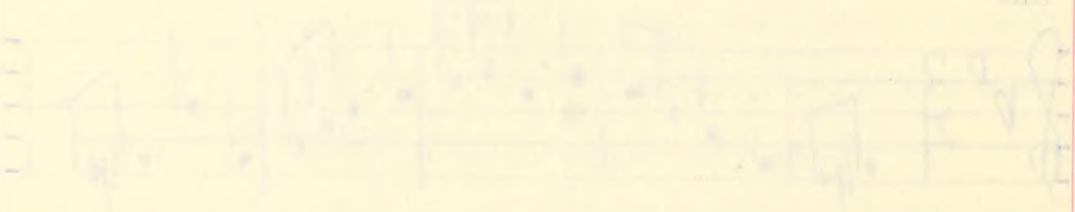
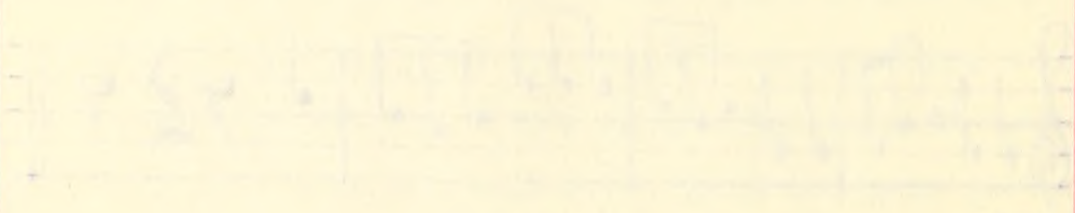
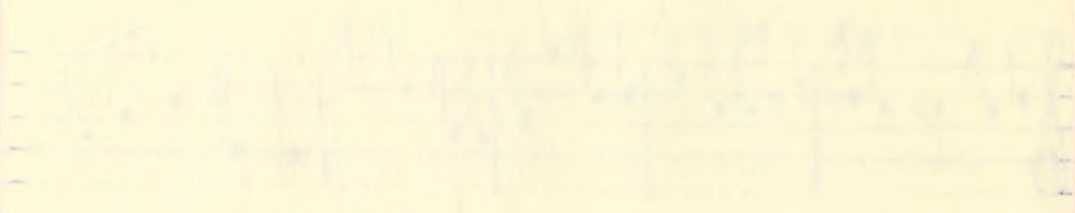
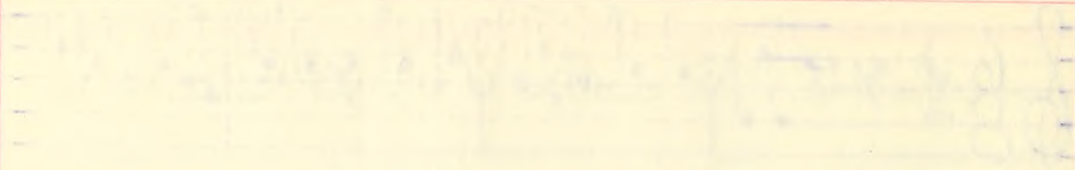
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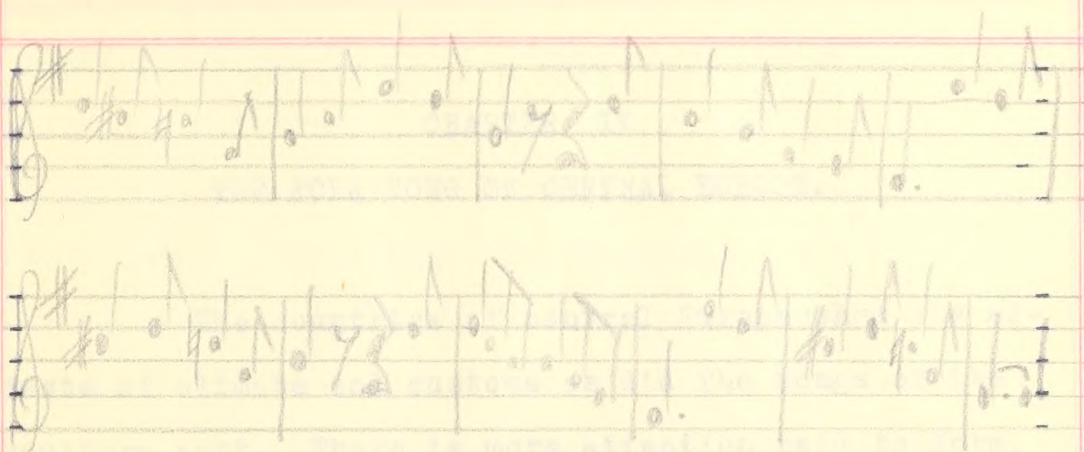


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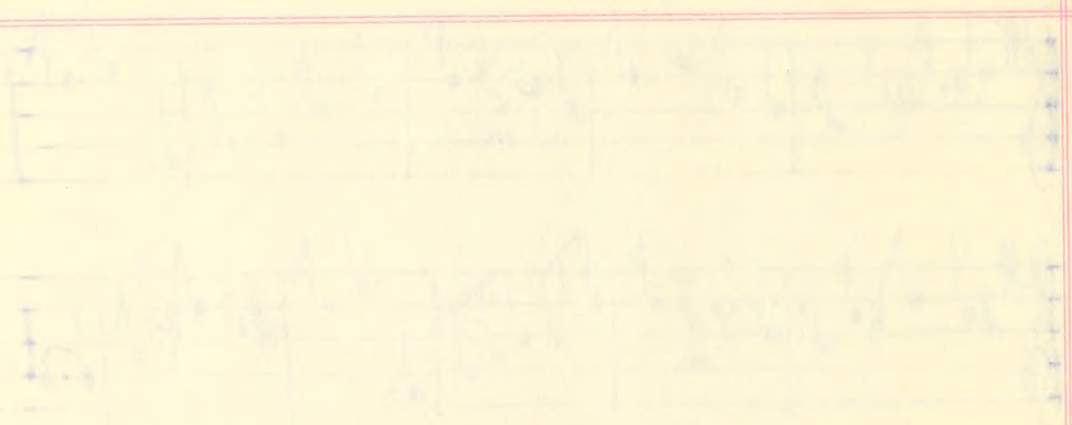
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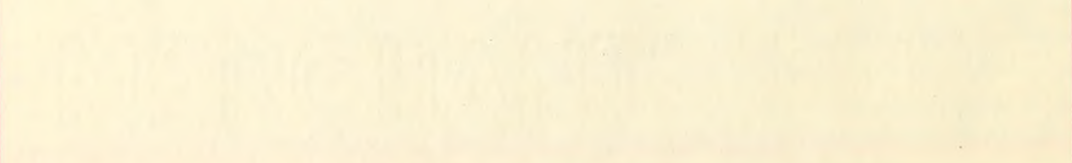




The light-hearted gayety of the Italians expresses itself, as we have seen above, in songs with a certain pleasant rhythmic grace and simple tonality. If the Italians are not very self-restrained and consistent, which is shown in their songs by a lack of symmetry; however, they do love the beautiful, which results in an attractiveness and swing of the melodies. A certain strength of construction is secured by the emotional crises; but beauty means more than form to the Italian. In spite of their gayety over a third of the Italian folk songs are in the minor mode and the compound times, especially 6-8 time, are commonly found.



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CHAPTER IV

THE FOLK SONG OF CENTRAL EUROPE.

The countries of central Europe show the effects of climate and customs as did the songs of the southern part. There is more attention paid to form, and passion is restrained. While the folk songs of Germany, Bohemia and Hungary are somewhat akin, there are marked differences to be noticed.

GERMANY.

Germany is the richest country in the world in her folk songs. They fill a very large place in the public and private life of the people. The numerous singing societies have preserved these songs through the years. Almost no other songs have the universal recognition that these products of Germany have won; "Maryland, My Maryland" (from the German "O Tannenbaum"), "How Can I Leave Thee," "Old Hundredth," the Christmas hymn "Holy Night," and many others are familiar tunes in Europe and America. The German mind and heart seem to be in an especially

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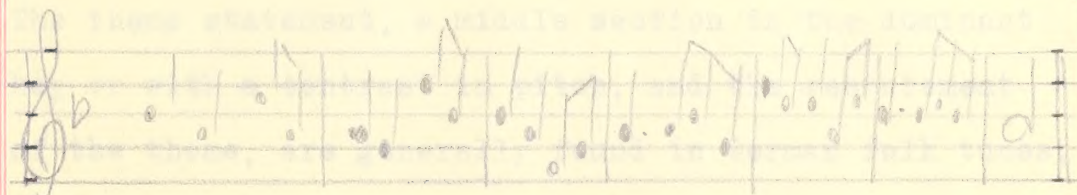
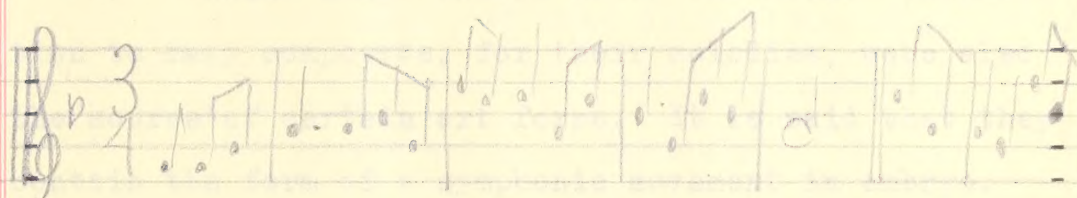
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happy relationship for the expression of their thoughts and feelings in the simple music of the folk song type. Furthermore they have an extensive folk lore; however, the music is frequently of a higher class than the words, where meaningless syllables are often introduced to fill out the bar. The music, as is to be expected from a strong and a serious people, is of a simple, dignified order. The North and South show the influence of climate and natural conditions as do the adjacent countries. In Northern Germany as in Russia, the people are imaginative; they see in Nature, deep mysteries; they personify their inanimate surroundings as giants and dwarfs. Symbolism gives a certain charm to their everyday existence. In Southern Germany as in Italy, Nature conduces to a lazier life. The people are more phlegmatic, but they are thoughtful, and submissive to order and control. So the songs in the North are of smaller compass than in the South; and the minor mode is occasionally employed. The types include songs of love, of war, of Bacchus, of childhood, and of student life, which are especially a German product. Many of the German songs have been adapted for kindergarten use in this country,

happy relationship for the expression of their thoughts and feelings in the simple music of the folk song type. Furthermore they have an extensive folk lore; however, the music is frequently of a higher class than the words, where meaningless syllables are often introduced to fill out the bar. The music, as is to be expected from a strong and a nervous people, is of a simple, dignified order. The North and South show the influence of climate and natural conditions as to the adjacent countries. In Northern Germany as in Russia, the people are imaginative; they see in nature, deep mysteries; they personify their inanimate surroundings as giants and dwarfs. Symbolism gives a certain order to their everyday existence. In Southern Germany as in Italy, nature conduces to a simpler life. The people are more pragmatic, but they are thoughtful, and submissive to order and control. So the songs in the North are of smaller compass than in the South; and the minor mode is occasionally employed. The types include songs of love, of war, of peace, of childhood, and of student life, which are especially a German product. Many of the German songs have been adapted for kindergarten use in this country.

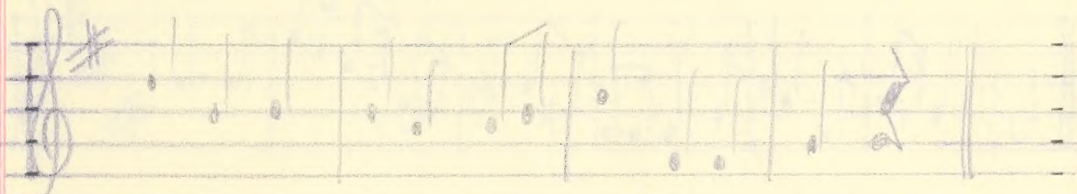
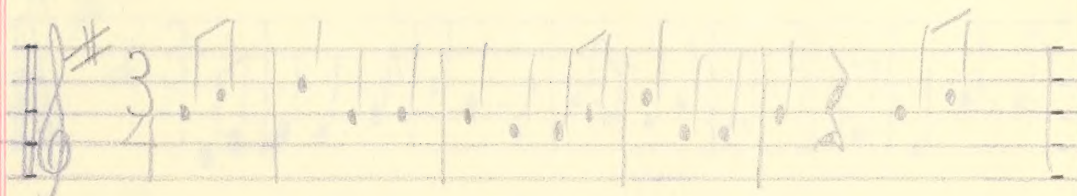
among them;

1



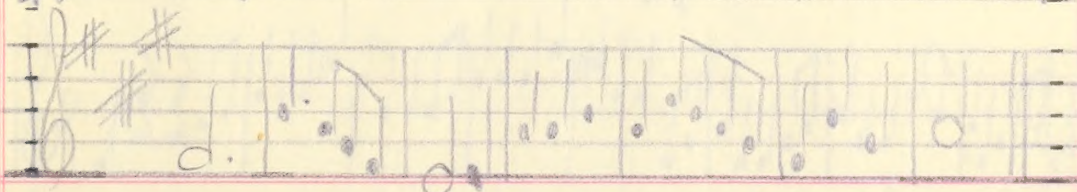
and

2

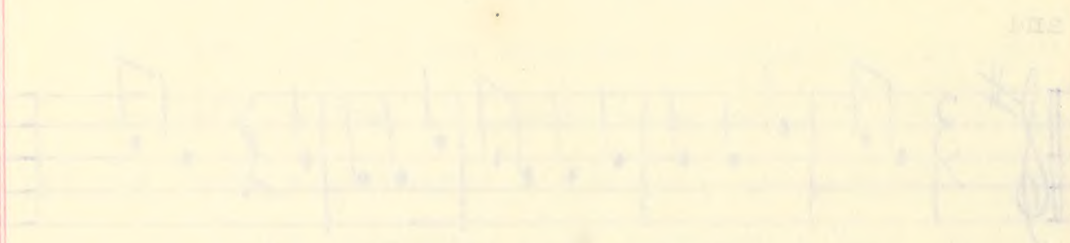
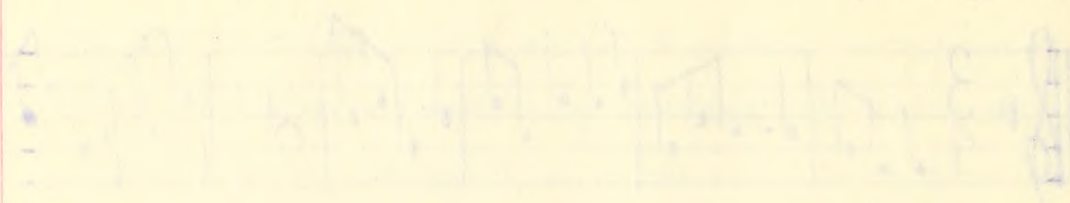


The German folk song shows great constructive beauty. A common form is the three part song form, with the first part repeated to give firmness, so

3



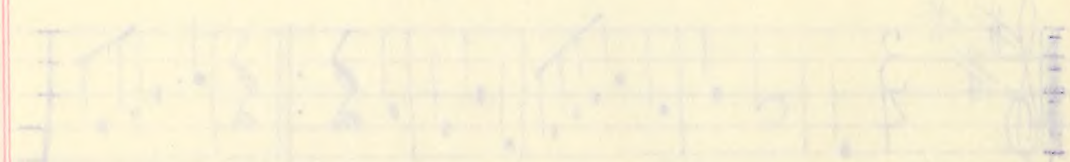
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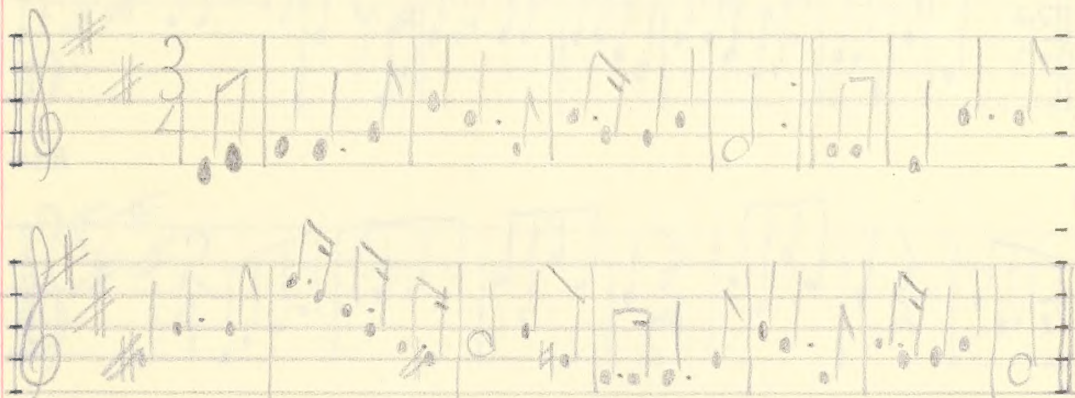
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with the first part repeated to give firmness, so



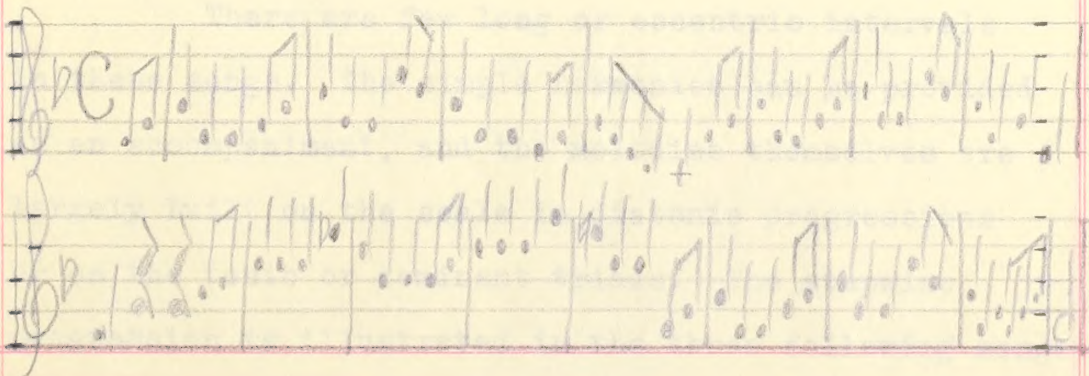
These songs beside being the direct inspiration to many composers, for their melodies, were also the source of certain art forms. It is said that they contain the form of a symphonic movement in embryo. The theme statement, a middle section in the dominant key or with a contrast in pitch, and the restatement of the theme, are generally found in German folk tunes, for example;

4



(This latter tune is a slight variation of the first illustration, showing the effect of different localities.) And

5

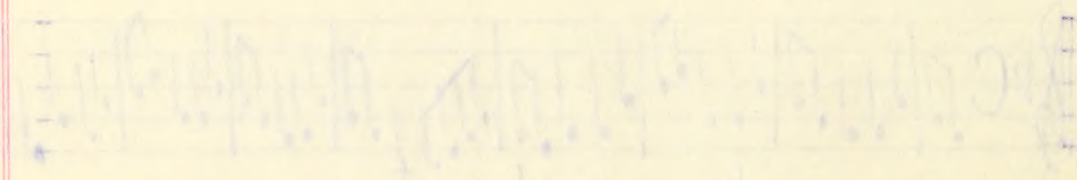


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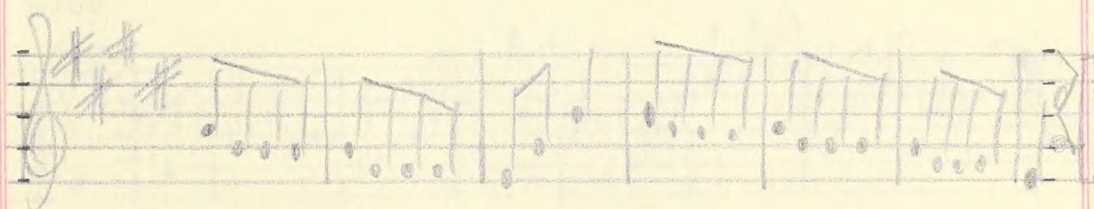
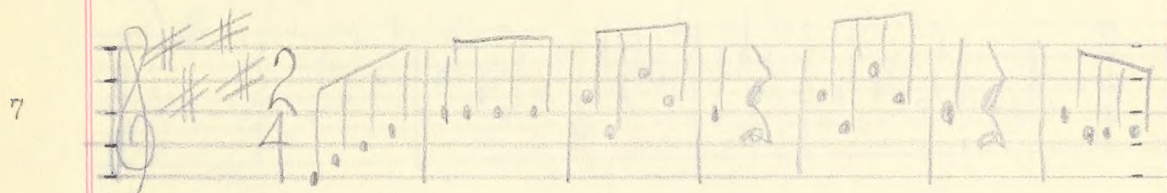
And



A peculiarity of some of the folk songs of Germany is the repetition of a short phrase which seems to hold up the swing of the melody, as in;

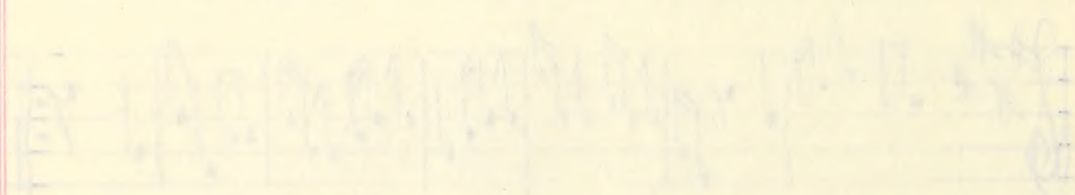
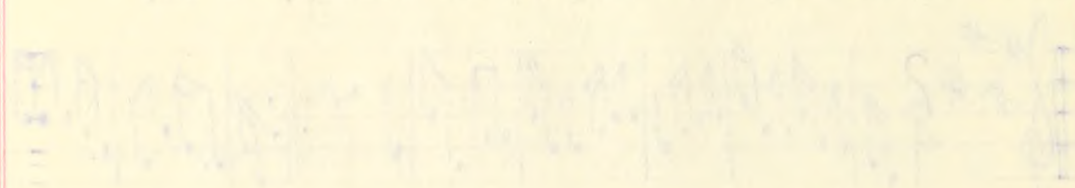


and

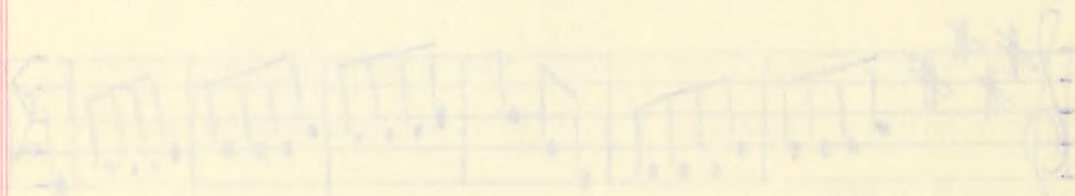
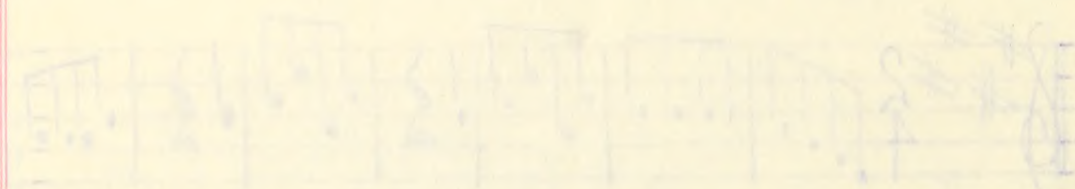


There are few long or eccentric intervals in these songs. The simple harmonies can be provided as an accompaniment, and the melodies themselves are largely built on the scale in diatonic progressions or on the tonic or dominant triads. The stepwise progression is illustrated in the three following songs;

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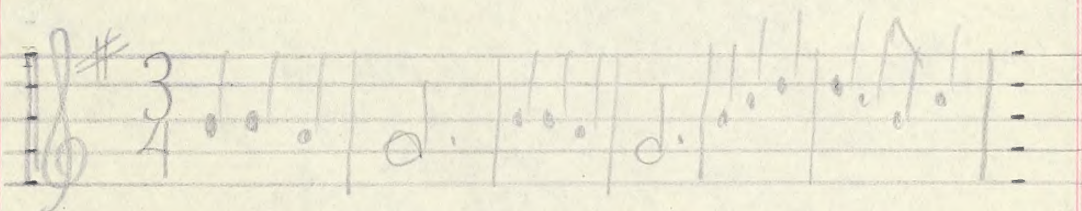
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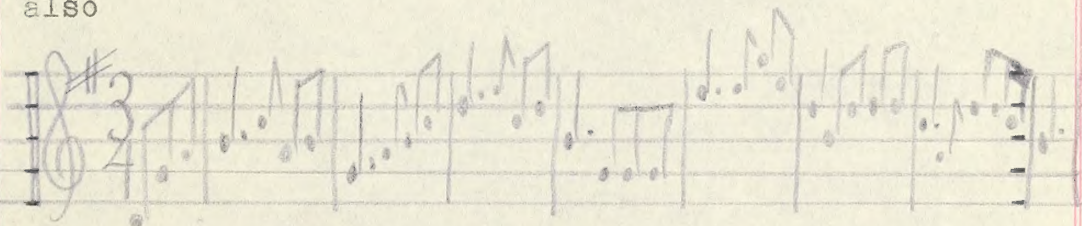
and

9



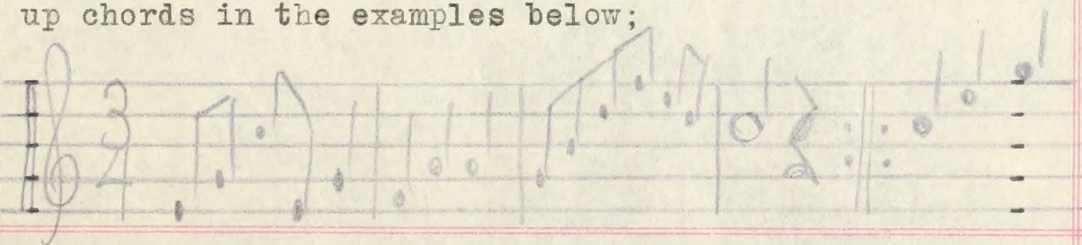
also

10



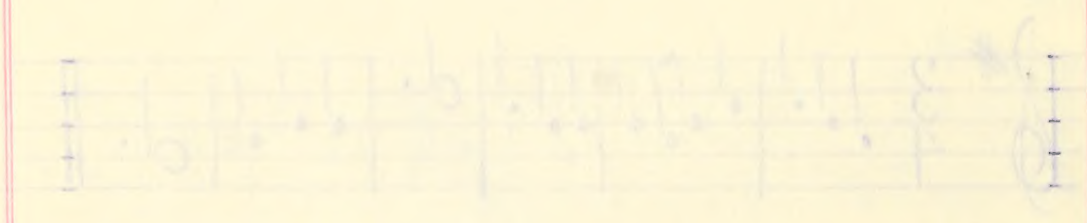
The melody is formed principally of broken
up chords in the examples below;

11

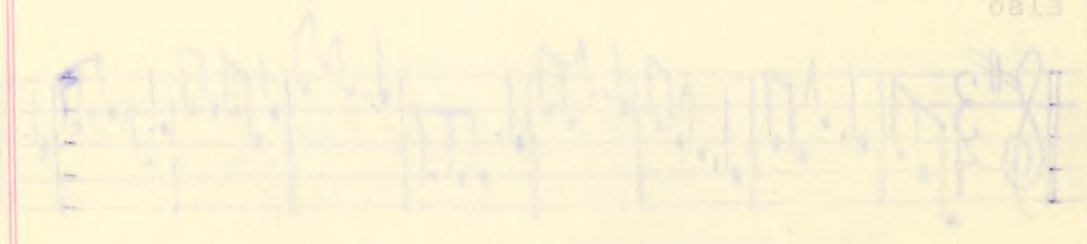




and

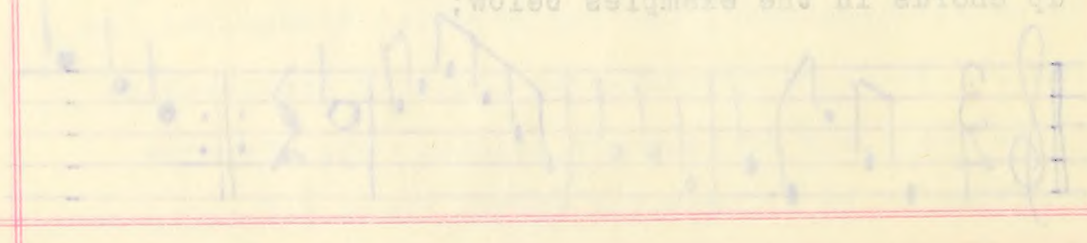


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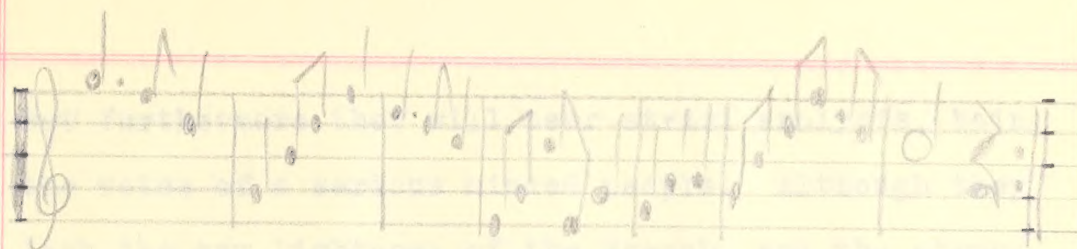


9

10

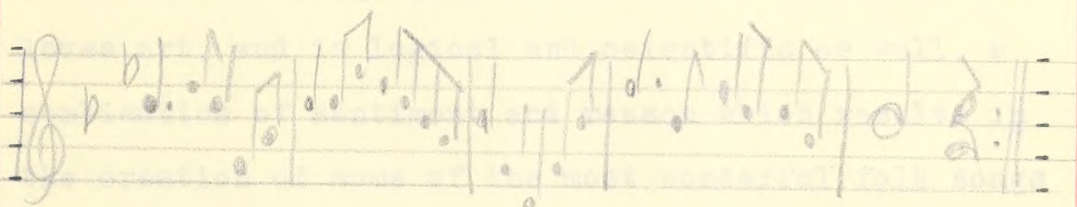
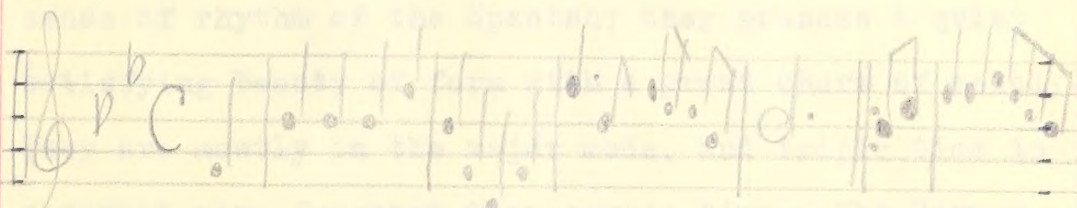
11

12



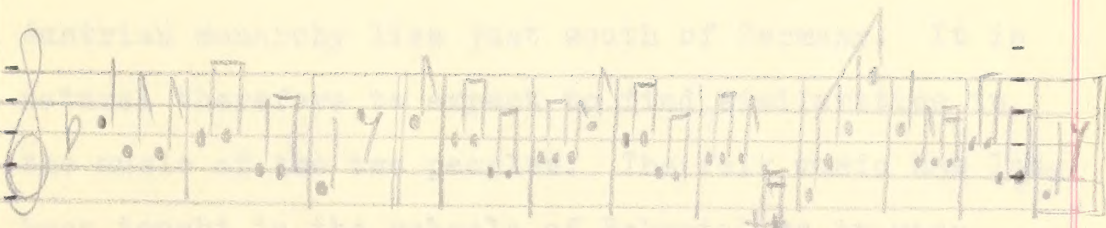
and

12



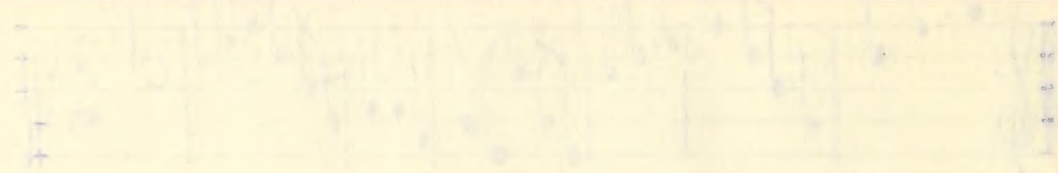
and

13

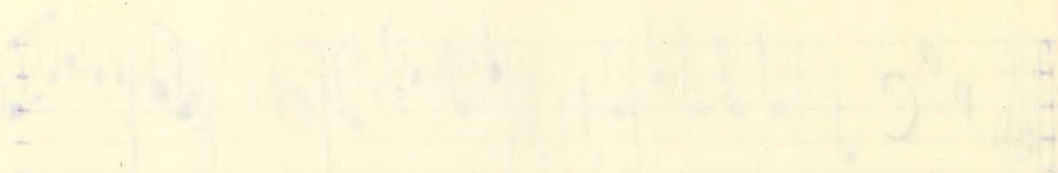


It is interesting to note the ending on the third tone of the scale in examples 1, 4, 6, and 10. These examples have been culled largely from Rrk's *Liederschatz*, a song collection which is unsurpassed.

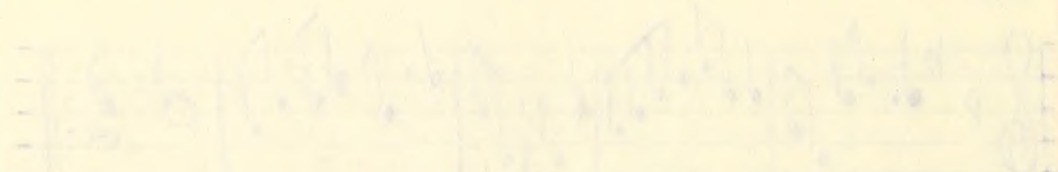
The German tunes are distinctly singable.



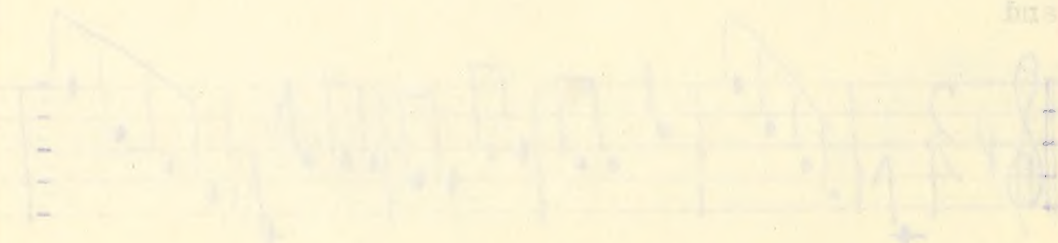
and



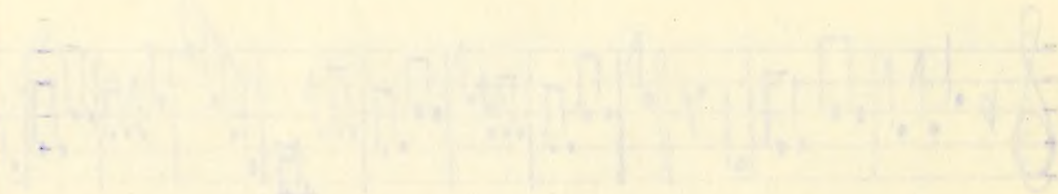
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But furthermore they will bear strict analysis, being the voice of a serious minded people. Although they lack the gay lightness of the French, and the strong sense of rhythm of the Spanish; they possess a quiet satisfying beauty of form with a great charm of melody. They are mostly in the major mode, and triple time is somewhat more frequent than common time. The German loves art, and is logical and scientific as well, a combination of sentiment and reason which results in the creation of some of the most wonderful folk songs in the world.

BOHEMIA.

Bohemia, one of the largest provinces of the Austrian monarchy lies just south of Germany. It is natural therefore to expect to find similarities in the music of the two peoples. The folk music has long been taught in the schools of Bohemia, as in many other European countries. However, little of the early music exists, for on account of an edict establishing thirty years of silence, the people forgot most of their old songs. The history of the nation

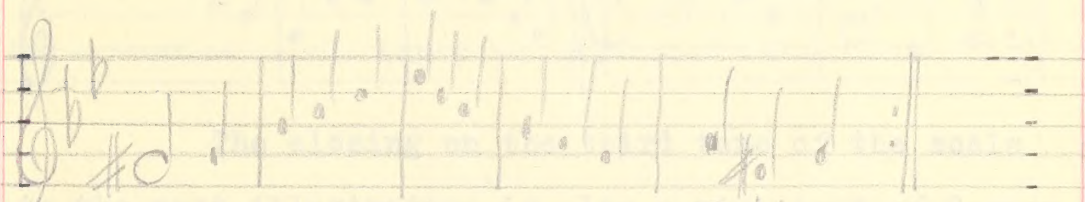
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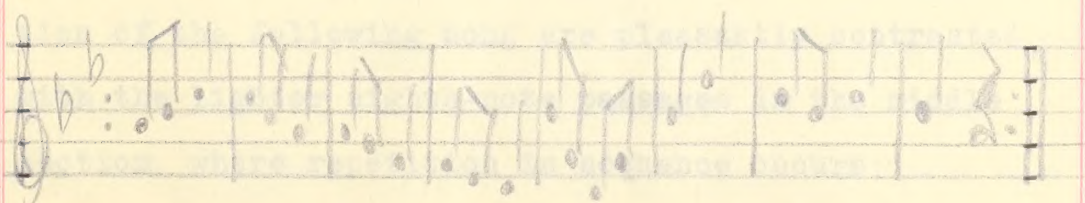
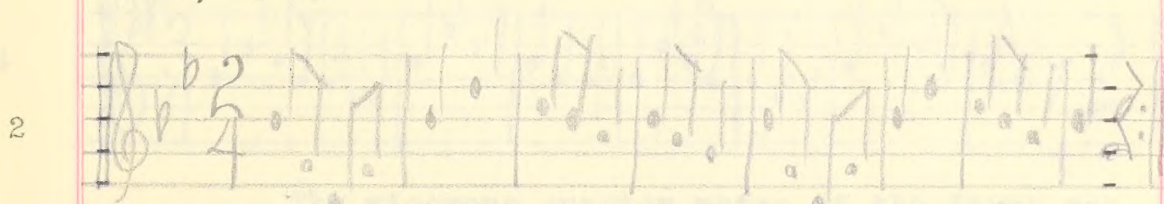
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shows almost constant trouble and warring; but music expresses sorrow as well as joy, and the Bohemians possess quite a store of interesting folk music. These songs are generally of simple three part song form. They are tuneful and often have a distinct charm.

An occasional folk song is found of three measure phrases, showing Hungarian influences;

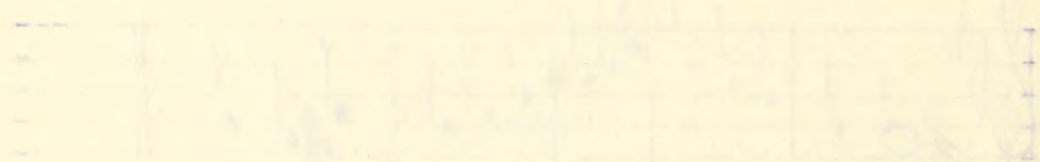
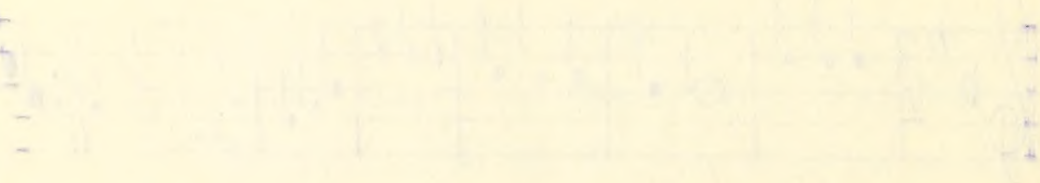


In 2-4 time, the rhythm  is characteristic, as in

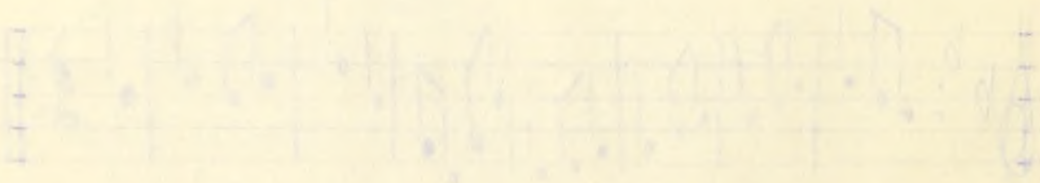
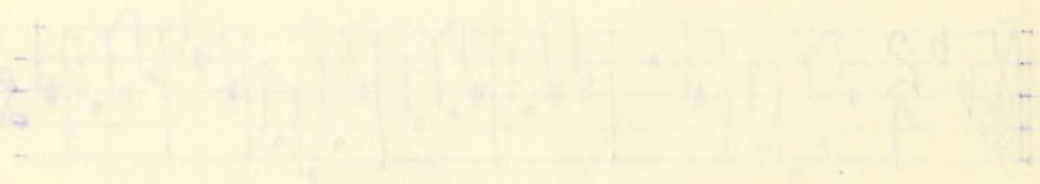


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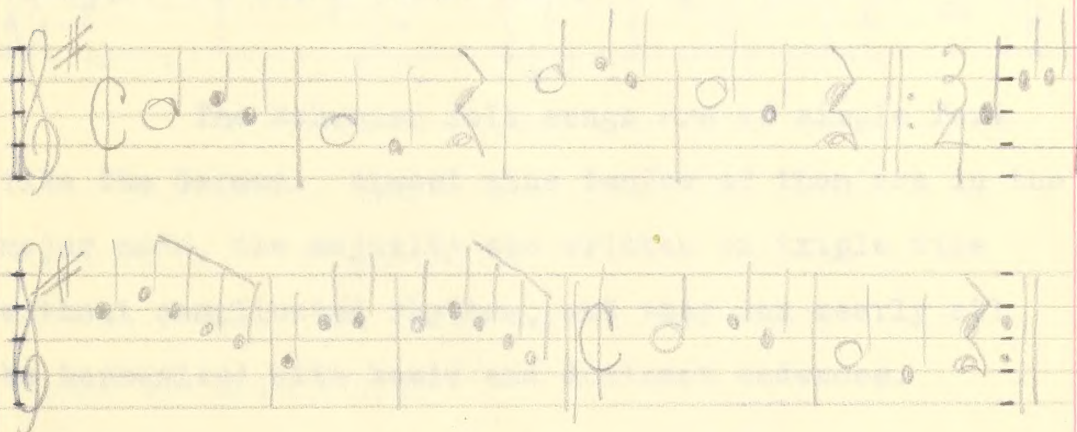
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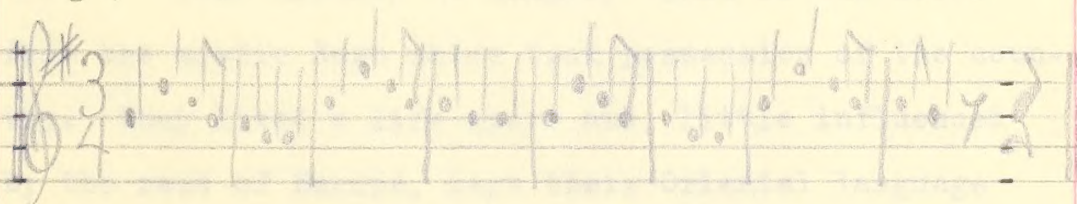
signature, within the few bars of a piece, is found. This is partly explained by realizing that the dance rhythm from which the song may have been formed, demanded a change of time for a different step. The following is a Czech specimen;

3



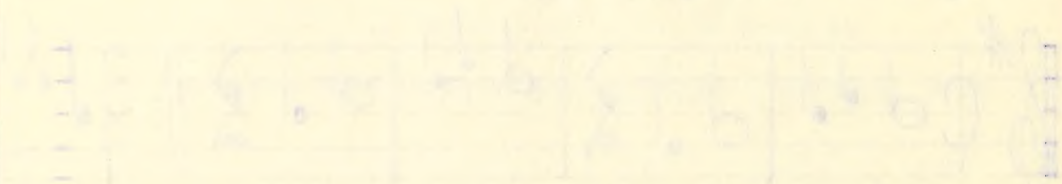
The closing on the third tone of the scale in the next illustration is also reminiscent of German songs;

4

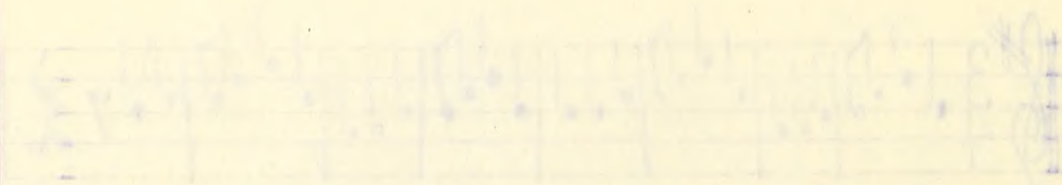


The vigorous quarter notes of the first section of the following song are pleasantly contrasted with the lighter eighth-note passages in the middle section, where repetition in sequence occurs;

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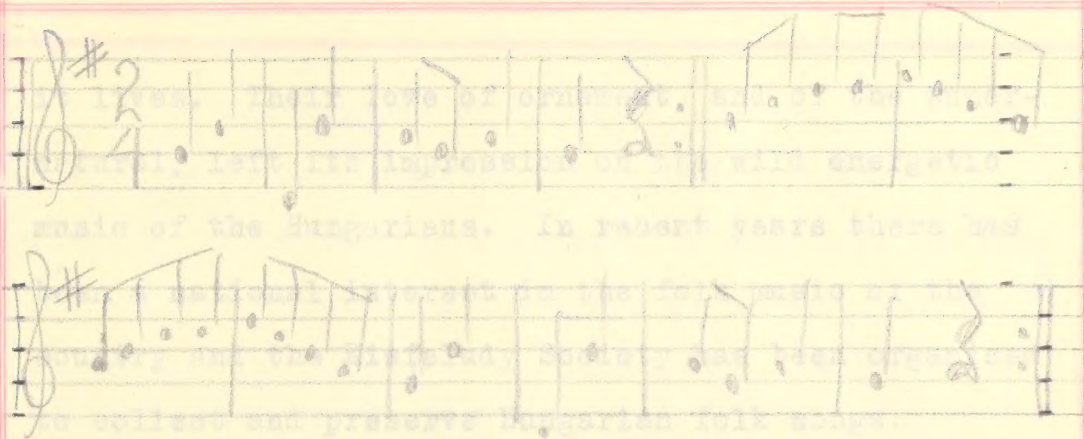
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The Bohemian folk songs are of simple form like the German. Almost nine tenths of them are in the major mode, the majority are written in triple time without complicated rhythms, and they can nearly all be harmonized with tonic and dominant cadences.

HUNGARY.

The history of Hungary tells of the horde from the mystic East which took possession of the country. They lived a life apart and, little influenced by the rest of Europe, kept their Oriental language and music. They also retained their own customs, not accepting the civilization about them. Then the Gypsies overran the land; although they were not creators, they had a certain influence on the music of their protectors, even as a parasite affects the object on which



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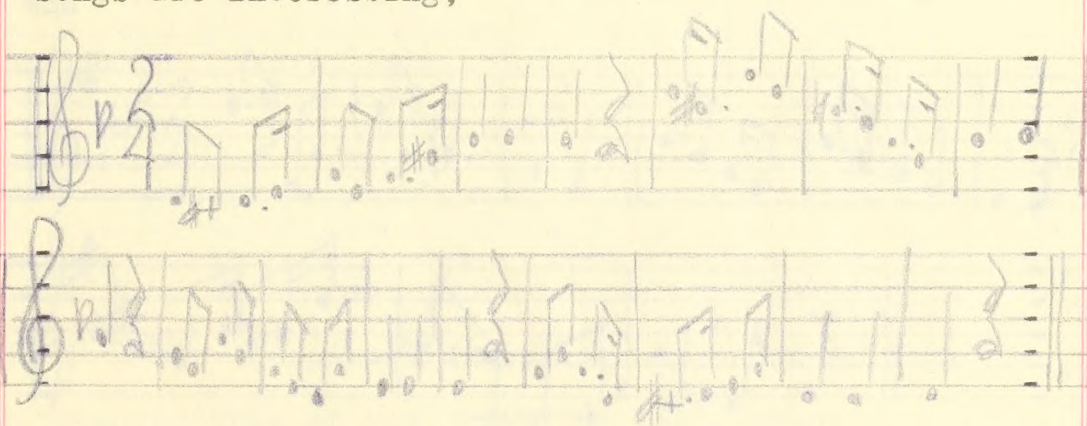
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it lives. Their love of ornament, and of the supernatural, left its impression on the wild energetic music of the Hungarians. In recent years there has been a national interest in the folk music of the country and the Kisfaludy Society has been organized to collect and preserve Hungarian folk songs.

The varied scales, some of Oriental origin, have resulted in queer intervals. The harmonic scale appears with the augmented interval between VI and VII of the scale. The intervals of the two following folk songs are interesting;

1



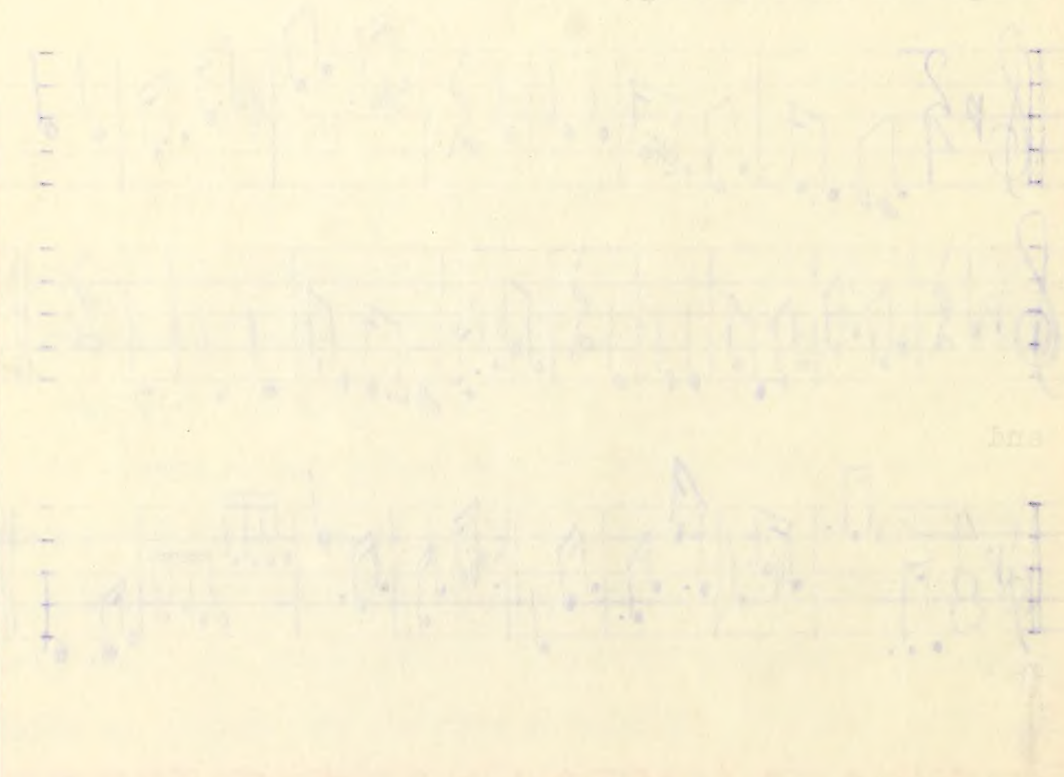
and

2

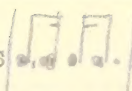



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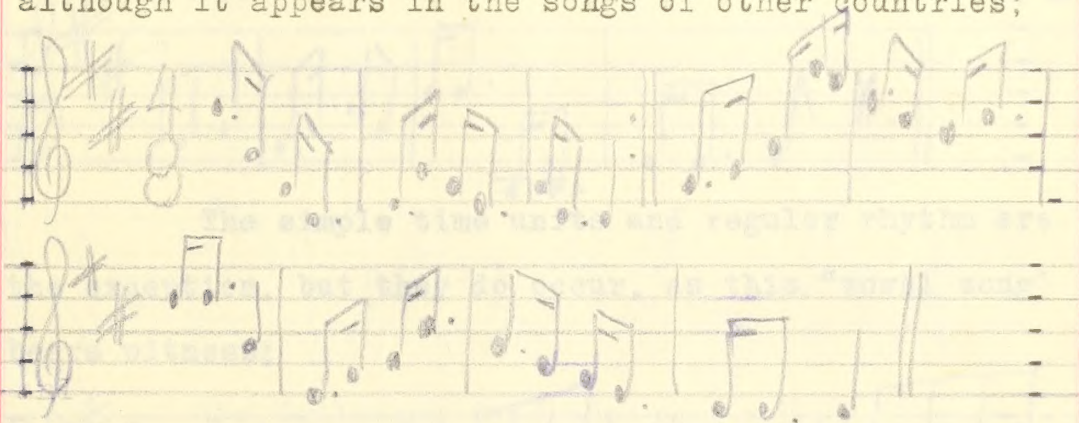
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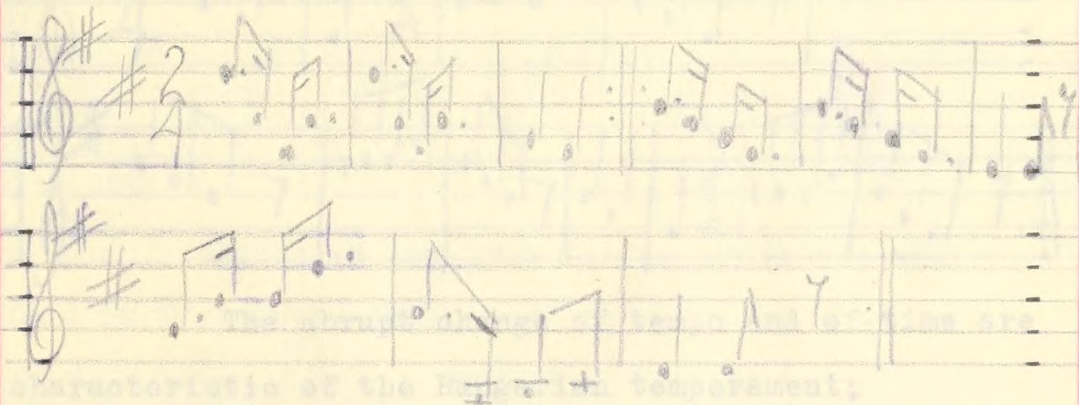
The typical rhythms  and  are too common to require special illustration. The three measure phrase is also a distinctly Hungarian feature, although it appears in the songs of other countries;

3



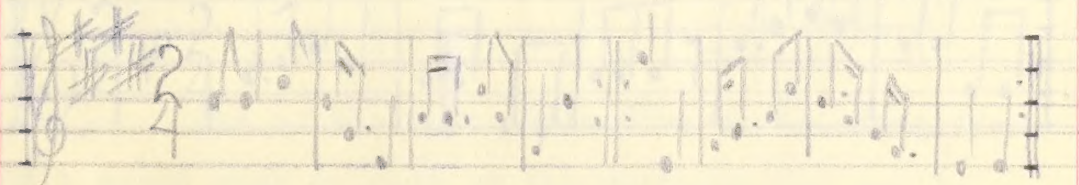
and

4



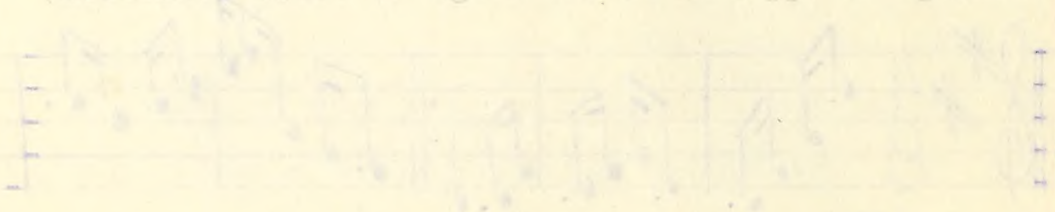
The octave jump is quite often found as in;

5

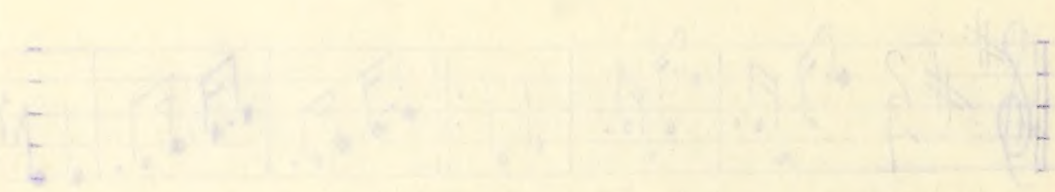


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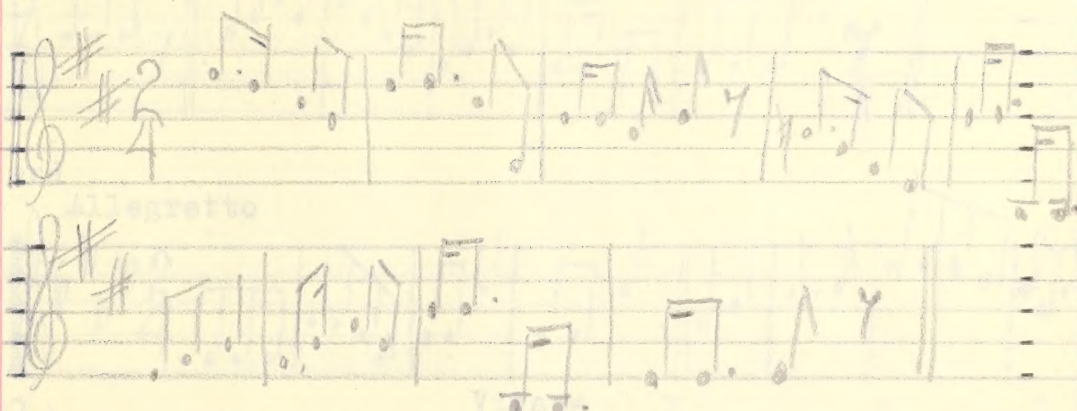


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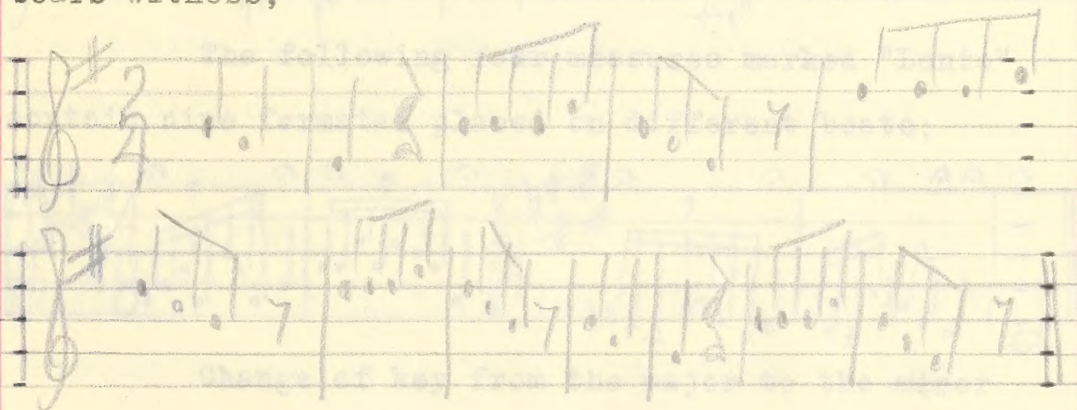
also in ;

6



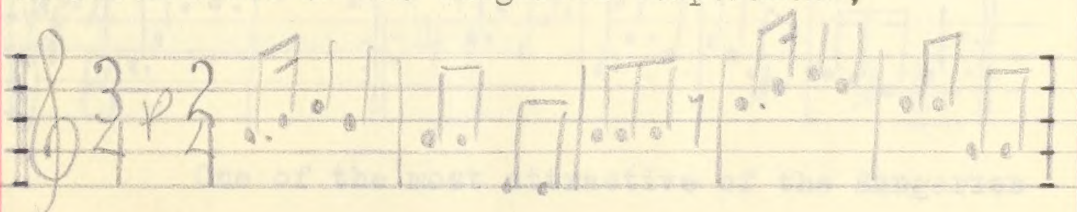
The simple time units and regular rhythm are the exception, but they do occur, as this "vowel song" bears witness;

7



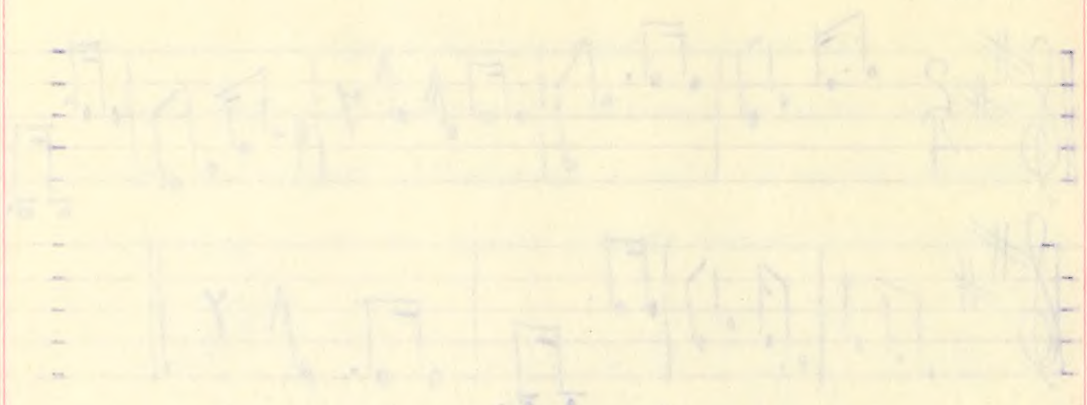
The abrupt change of tempo and of time are characteristic of the Hungarian temperament;

8

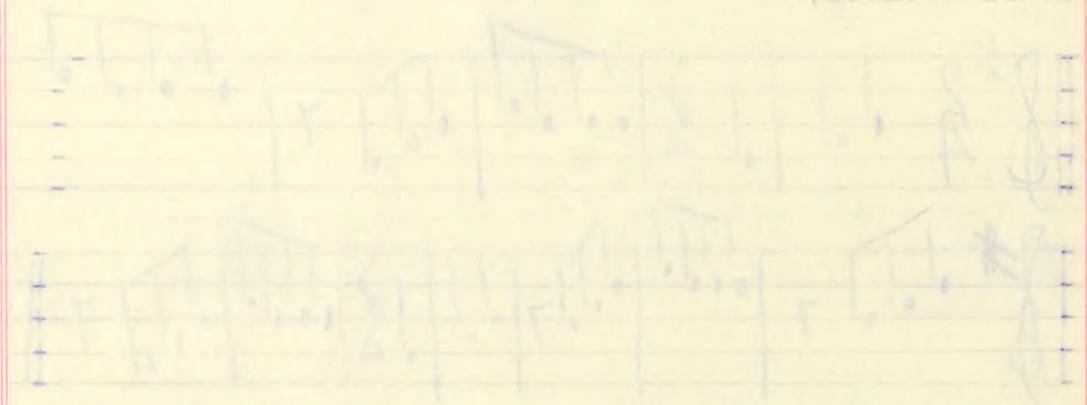


Folk songs sum up many of the features and may be taken as a typical example;

also in



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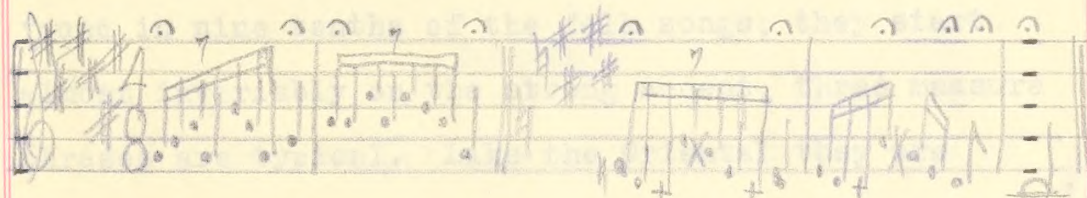
Allegretto



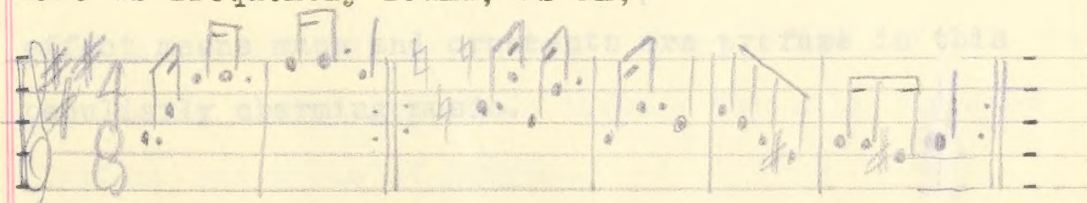
Vivace --- 7



The following four measures marked "Lento" contain nine fermatas placed on different beats;



Change of key from the major to the minor mode is frequently found, as in;



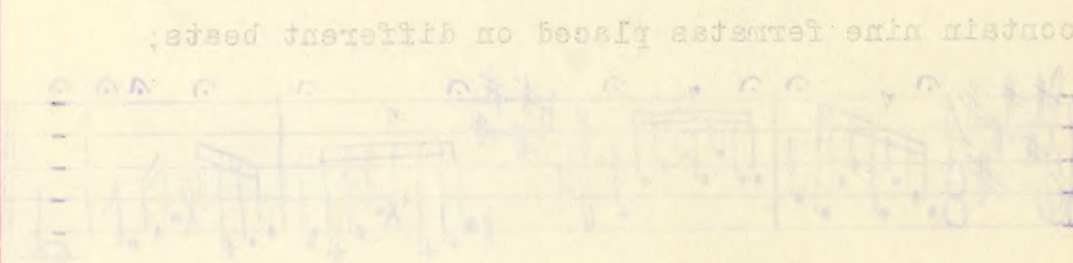
One of the most attractive of the Hungarian folk songs sums up many of the features and may be taken as a typical example;



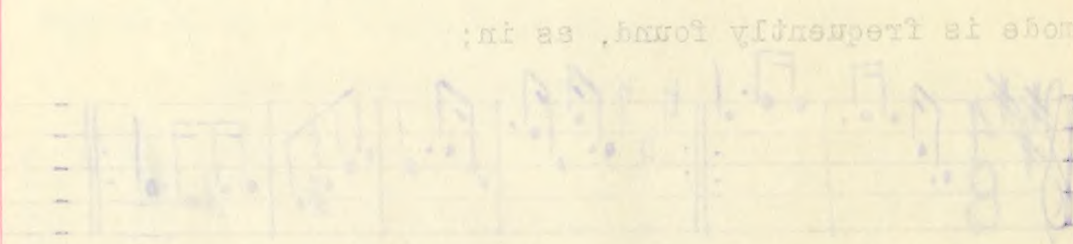
and
Allegretto



The following four measures marked "Lento"



Change of key from the major to the minor

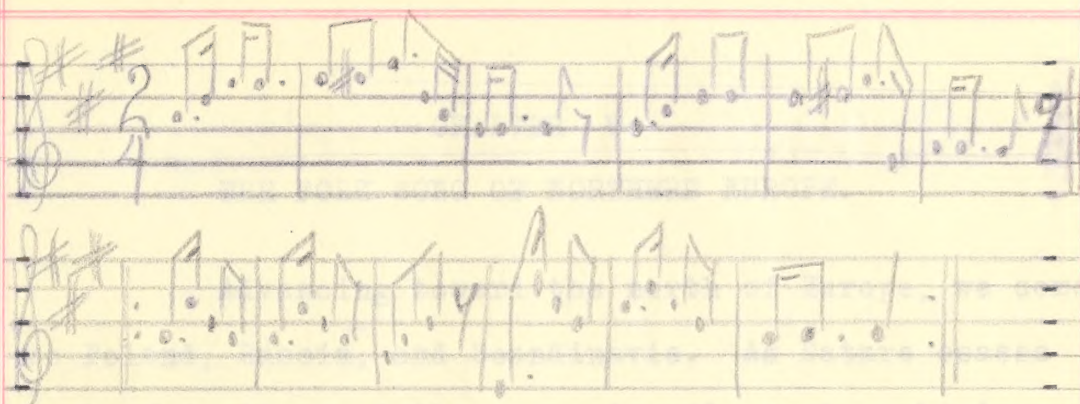


One of the most attractive of the Hungarian

folk songs sums up many of the features and may be

taken as a typical example;

12



to be friendly, and the sun and soil are less kind.

The Hungarian folk music is particularly characteristic; it is easy to recognize the vigor and wildness of the music, with its syncopations and sudden accents. It is mostly in minor key, as is common with isolated peoples; the augmented intervals of the harmonic scale are frequent; common time is found in nine tenths of the folk songs; they start almost invariably on the strong accent; three measure phrases are typical. Like the Oriental they are of melancholy, and, as is to be expected from a people of moderate intelligence but skillful manipulation, the effect means much and ornaments are profuse in this peculiarly charming music. Between the folk tunes of Germany and those of Russia,

The repetition of a phrase, a feature of German songs, is also to be found occasionally in the Polish music;



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CHAPTER V

THE FOLK SONG OF NORTHERN EUROPE.

Advancing toward the north of Europe, we come to Poland, Russia, and Scandinavia. As Nature ceases to be friendly, and the sun and soil are less kind, the traits of the inhabitants are moulded in different lines, and thus the folk songs take on a severer character. The minor mode is more frequently employed, and a certain gloomy melancholy pervades many of the songs.

POLAND.

Even as Poland herself was long a bone of contention between Russia and Prussia, so also the folk songs of her people partake of the nature of the folk music of both countries. These songs may well be placed as a stepping stone between the folk tunes of Germany and those of Russia.

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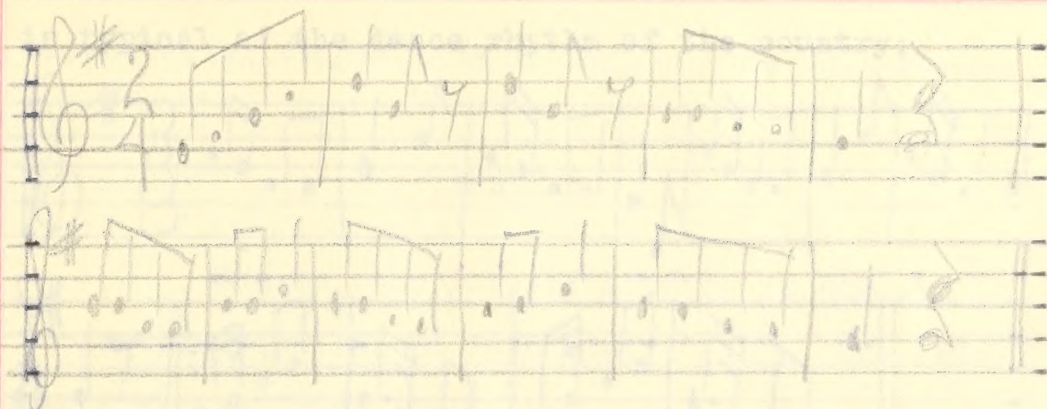
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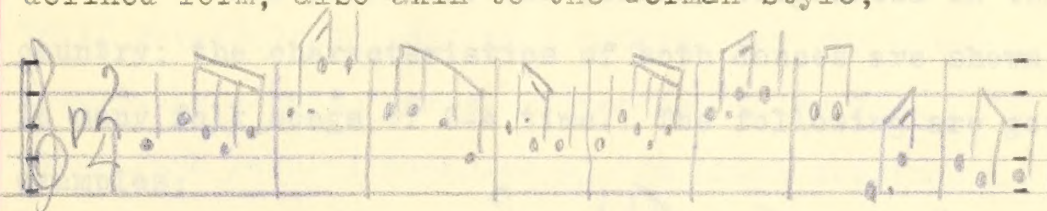
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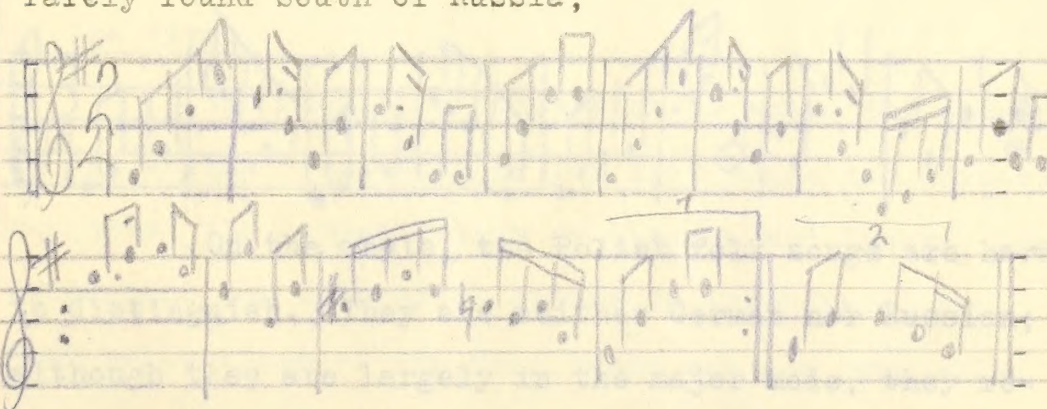
Most of these folk songs show a clearly defined form, also akin to the German style;

2

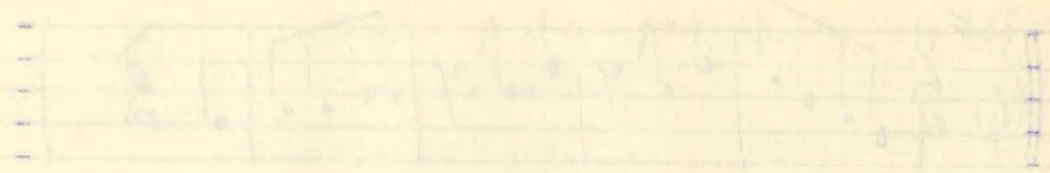


But the Northern music has impressed its stamp as well on the songs of the Poles; for instance, the peculiar beginning and the unaccented ending, is rarely found south of Russia;

3

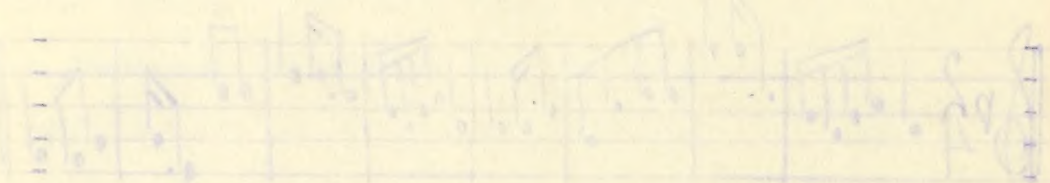


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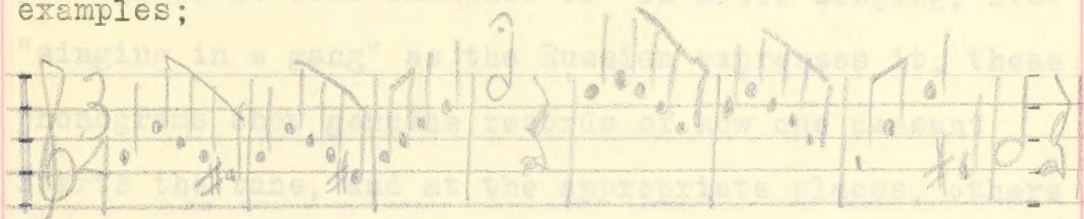


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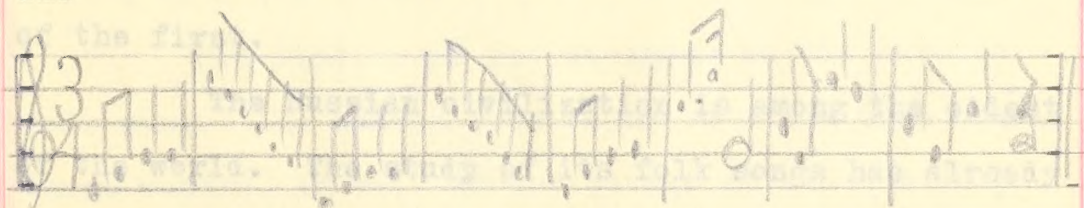
is typical of the dance rhythm of the country;



The polonaise and mazurka originated in this country; the characteristics of both dances are shown in many folk songs of 3-4 time. The following are good examples;



and



On the whole, the Polish folk songs are hard to distinguish. They are neither German nor Russian; although they are largely in the major mode, they reflect something of the wild mystery of the Northern songs. The national dances have been responsible for

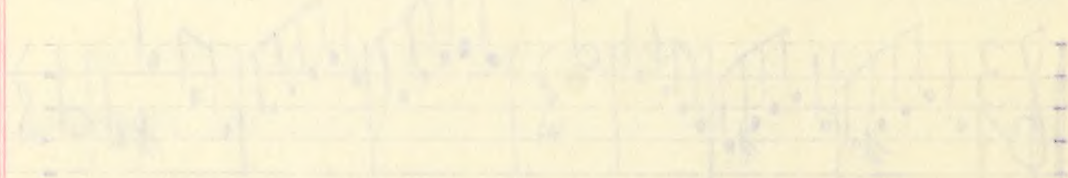
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RUSSIA.

Russia, the largest country in Europe, is proportionally rich in folk music. Here, the large peasant class have lived their songs; their singing was a vital part of their life. They pride themselves on their singing, and, having a natural ear for harmony, frequently sing in parts. Linev has taken down on a phonograph several examples of "in artel" singing, i.e. "singing in a gang" as the Russian expresses it; these phonograms show genuine records of how one peasant starts the tune, and at the appropriate places, others join in voicing a secondary part, built often on motives of the first.

The Russian civilization is among the oldest of the world. The study of its folk songs has already suggested the common origin of Russian and Greek. The government has interested itself in this field, and many collections of its folk tunes are now available.

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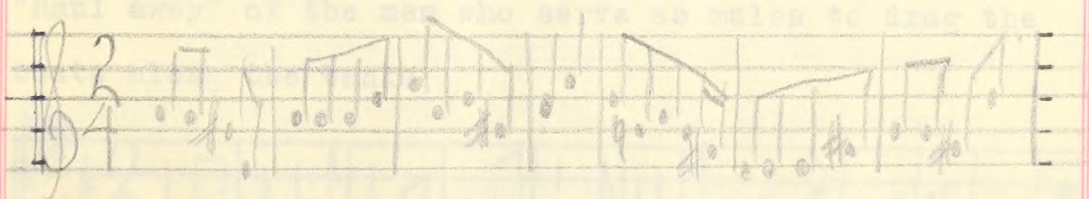
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a certain gloomy atmosphere about their music. Among the various classes of songs are the wedding songs, the songs of the men who drag the boats, and the brawls; dance songs are usually in 2-4 time.

The folk songs of this country show considerable variety in the melody, the first section is rarely repeated in its entirety. There is a great variety in the time units used; for example, in a single piece, quarter notes, eighth notes, sixteenth notes and sixty-fourth notes appear. In the time signature, this lack of regularity is also apparent. Unusual times, such as 7-4 and 5-4, are commonly interspersed; collectors say that it is impossible to separate some of the music into bars of any regular length, as the accent varies with the verse.

Modulation is not uncommon in the Russian folk song. The change from major to minor mode sometimes occurs, as well as the change to other nearly related keys, as in;

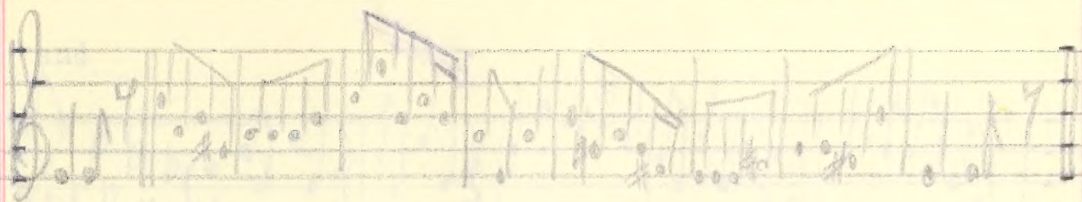


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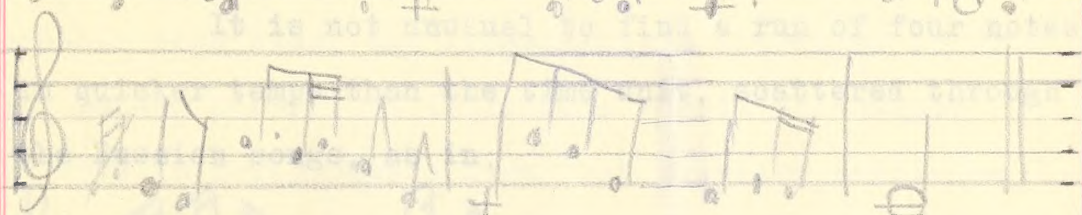
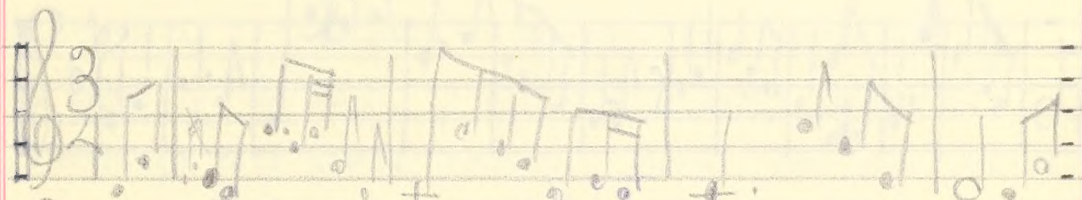




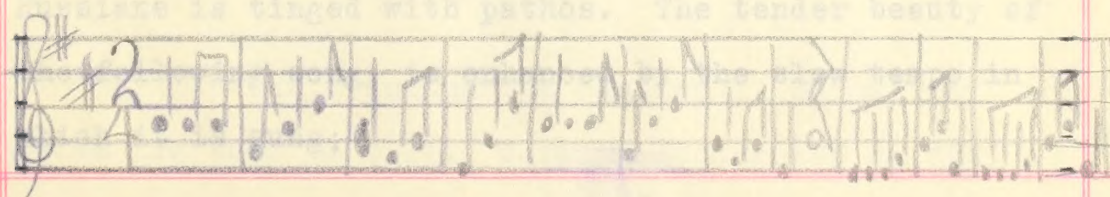
It is interesting to get the Russian idea of a wedding song; the following is built on five notes;



The skip of a third is quite characteristic of these folk songs;

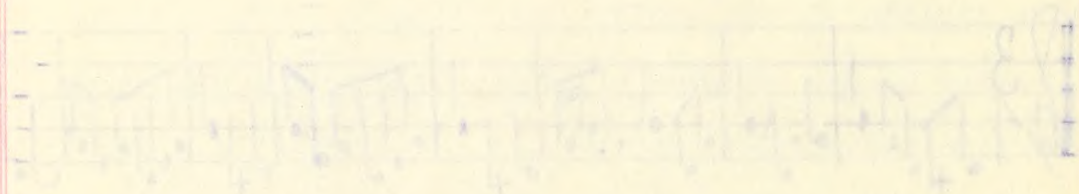


The two examples below are boat-dragging songs, expressing the regular, almost monotonous cry "Haul away" of the men who serve as mules to drag the boats along the banks;





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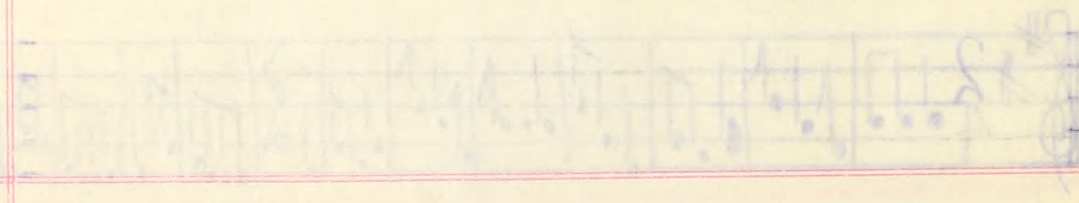
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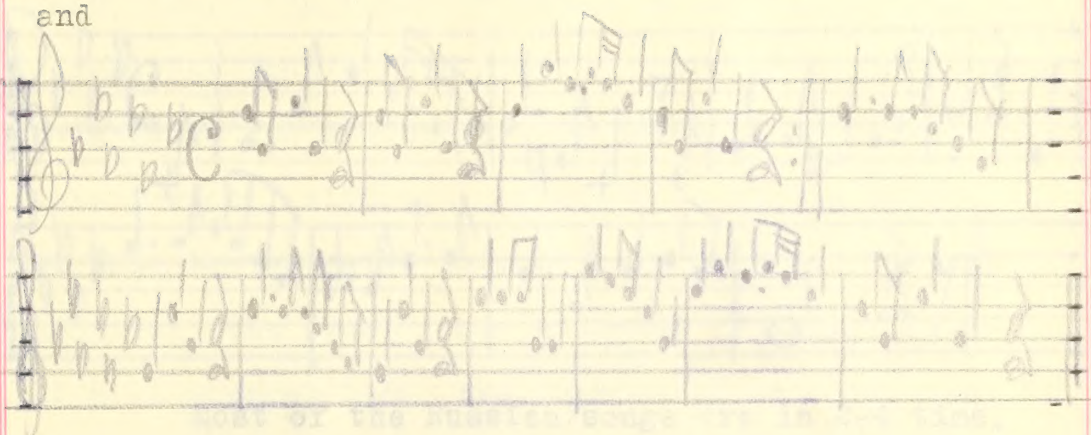
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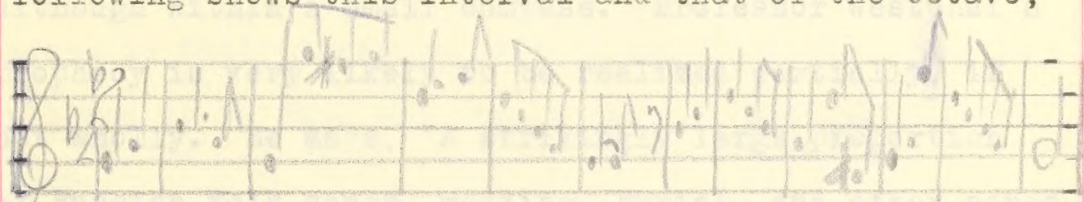
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5



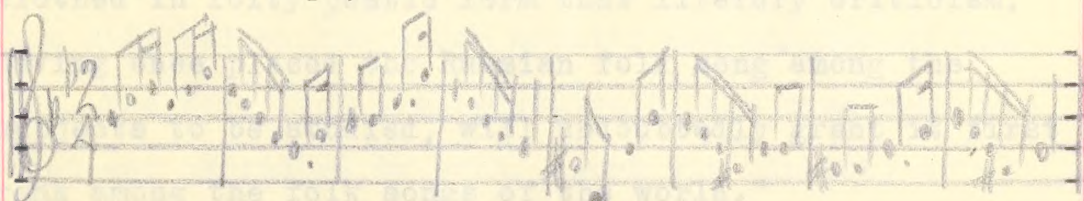
The skip of a sixth, which completes the skip of a third, in the octave, is also common. The following shows this interval and that of the octave;

6

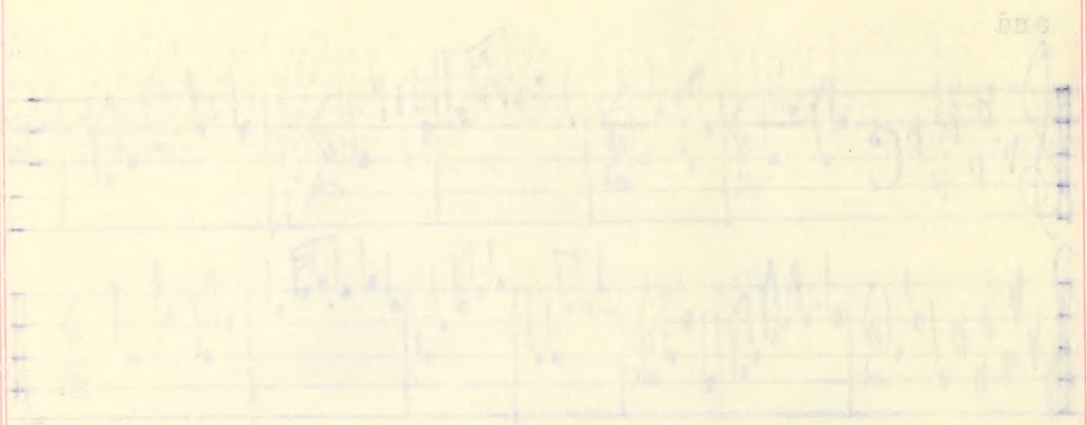


It is not unusual to find a run of four notes in quicker tempo than the time unit, scattered through the Russian songs, as in;

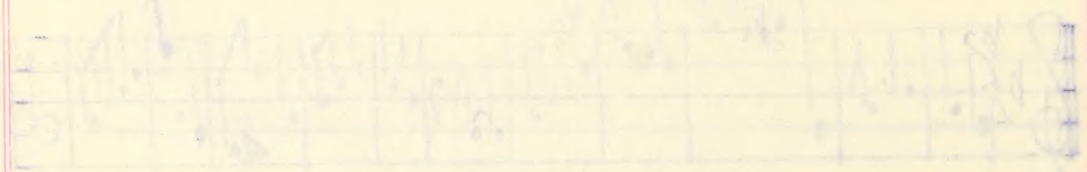
7



Very often the melancholy of the poetical Russians is tinged with pathos. The tender beauty of the following song, is enhanced by the slow tempo in which it is sung;



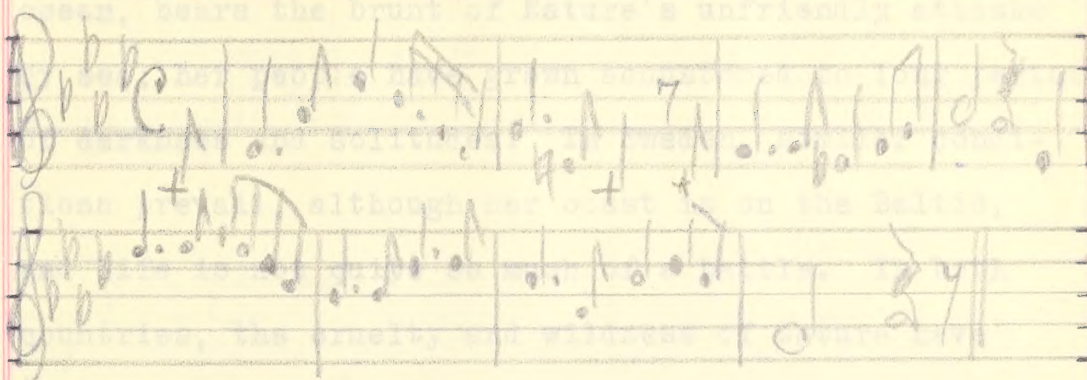
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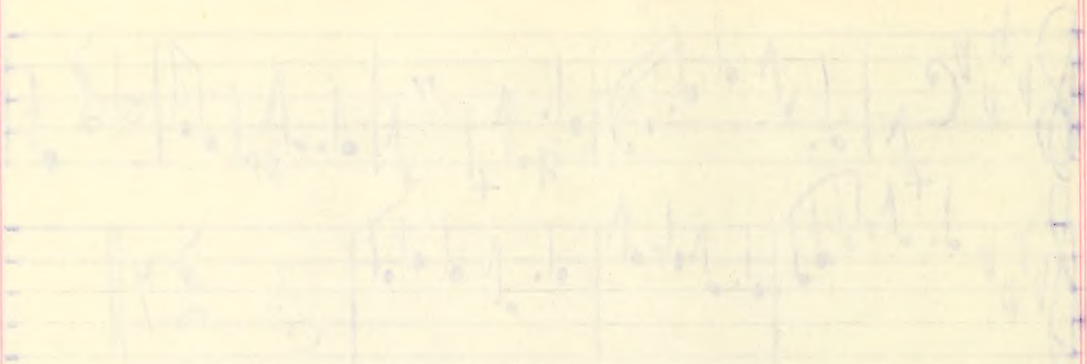
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Most of the Russian songs are in 2-4 time, the minor mode is more frequent than the major; there is considerable variety of rhythm, tonality, and melody, although within a small compass. Professor Westphal's prophecy is very likely to be realized partially, if not wholly. He says, "A strikingly large proportion of Russian folk songs, wedding, burial, and other songs, contain such rich, and inexhaustible treasures of true and tender poetry, of thoroughly poetic philosophy, clothed in lofty poetic form that literary criticism, having once placed the Russian folk song among the subjects to be studied, will undoubtedly grant it first rank among the folk songs of the world."

SCANDINAVIA.

In the Scandinavian peninsula, Norway and Sweden lie back to back. Norway, facing out on the



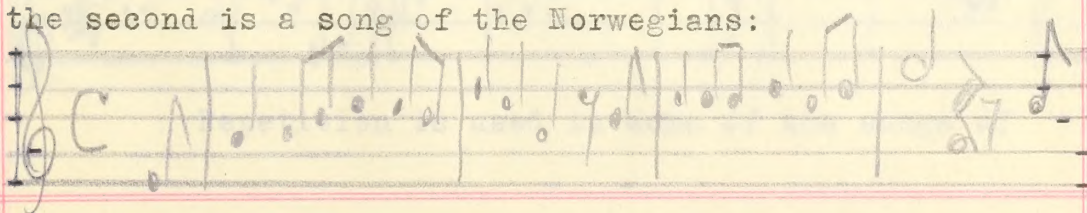
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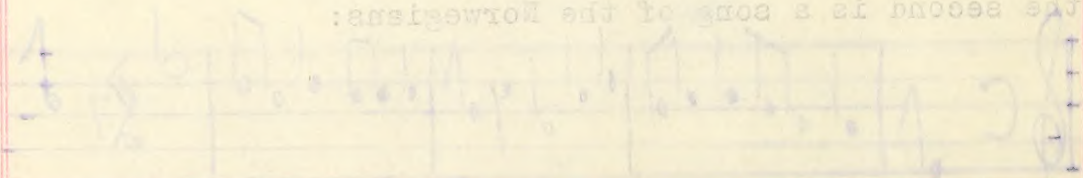
ocean, bears the brunt of Nature's unfriendly attacks by sea; her people have grown accustomed to long periods of darkness and solitudes. In Sweden, similar conditions prevail, although her coast is on the Baltic, and life is not quite so much of a battle. In both countries, the cruelty and wildness of Nature have fostered superstition, and legends of an older age. The return of spring is celebrated by singing, as are many other events; for among the lonely people, these celebrations have been the chief sources of joy. So great is their treasure of folk music, that a song is allowed to be sung but once a year at musical gatherings.

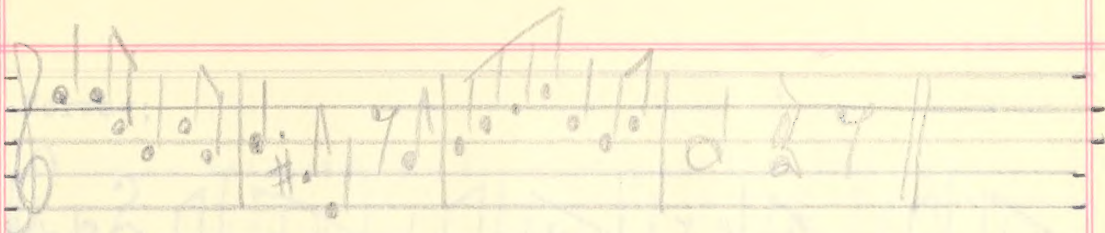
That similarities exist between the folk songs of Norway and Sweden is shown by comparing the two following examples. Even if the original tune was borrowed by the other country and adopted as its own, the very fact that practically the same song is kept and cherished by both, shows the identity of tastes. The first example is from a Swedish collection; the second is a song of the Norwegians:



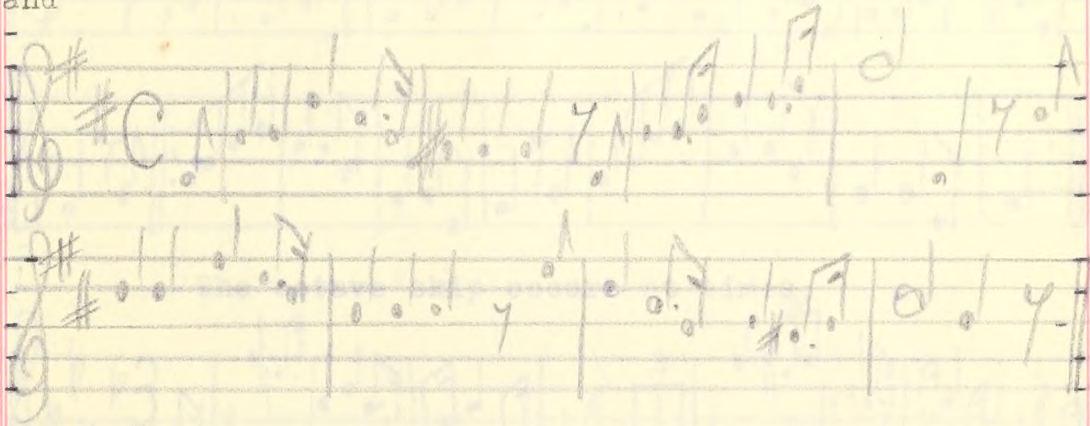
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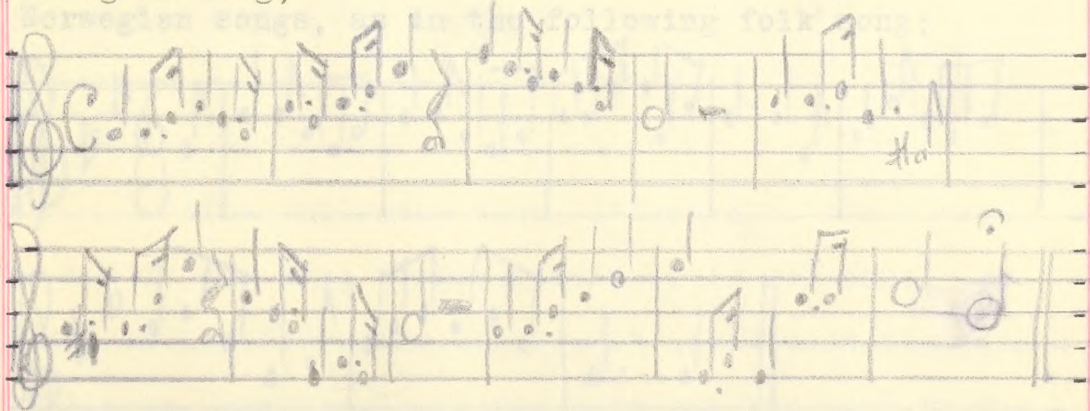




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The songs quoted above illustrate the differences of the music of the two countries as well. In Norway, the peculiar tonality of the ending expresses a certain mystery and gloom that is lacking in the songs of Sweden. A similar effect is given by this Norwegian song;



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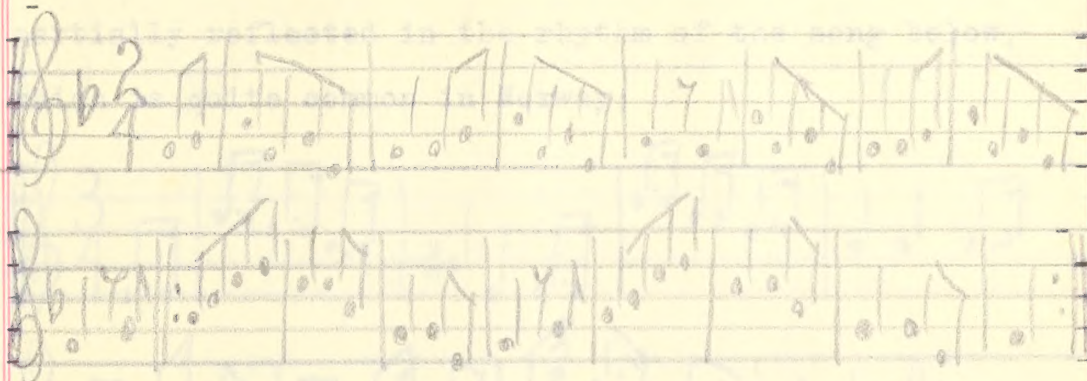
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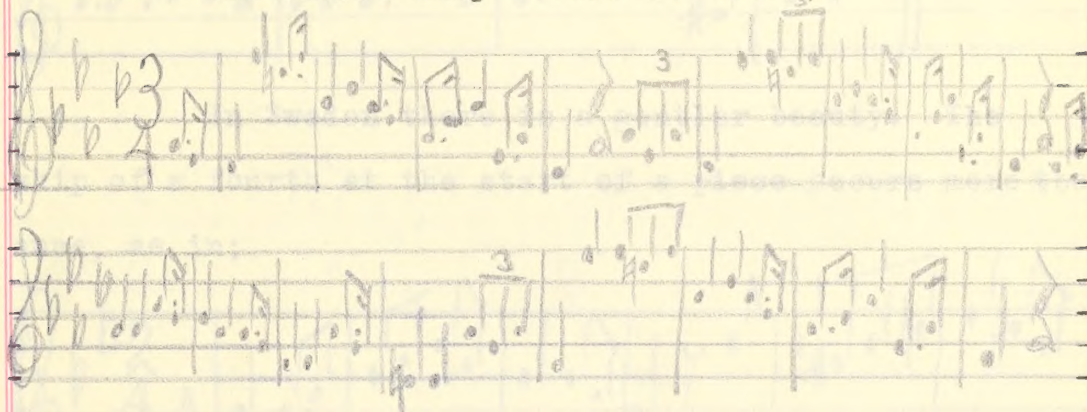
Norway; The violence and wild elcom of their life is

4



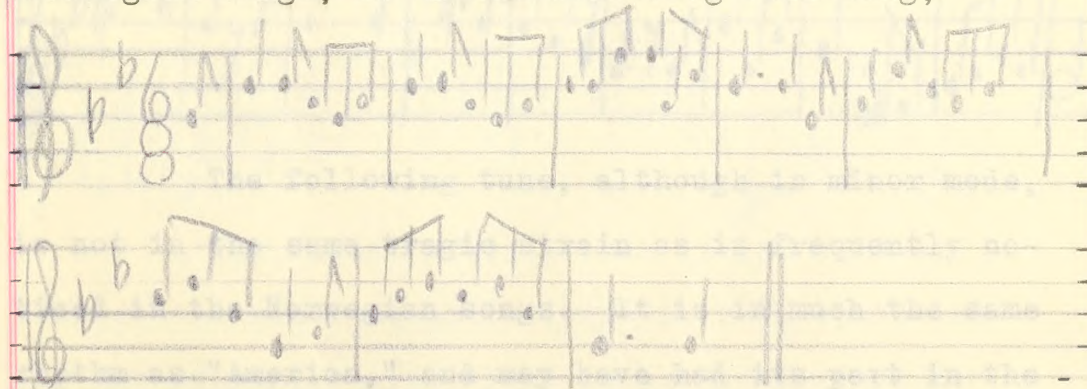
The octave skip occurs at times;

5



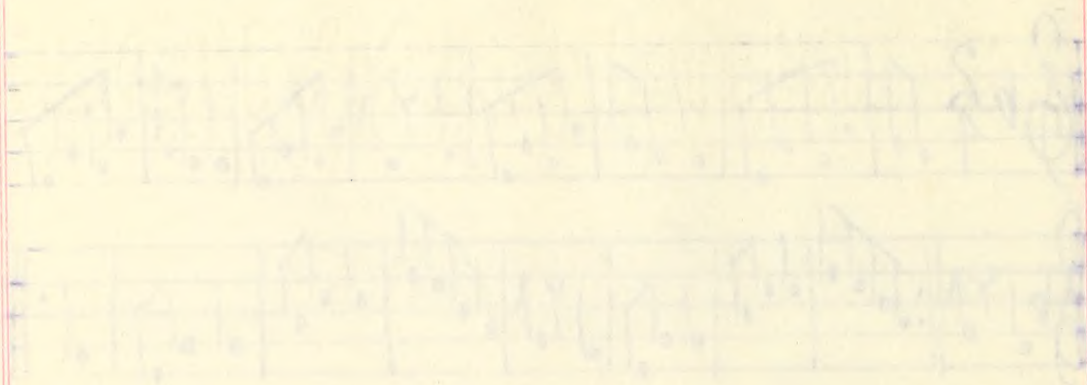
The 6-8 time signature often appears in the Norwegian songs, as in the following folk song;

6

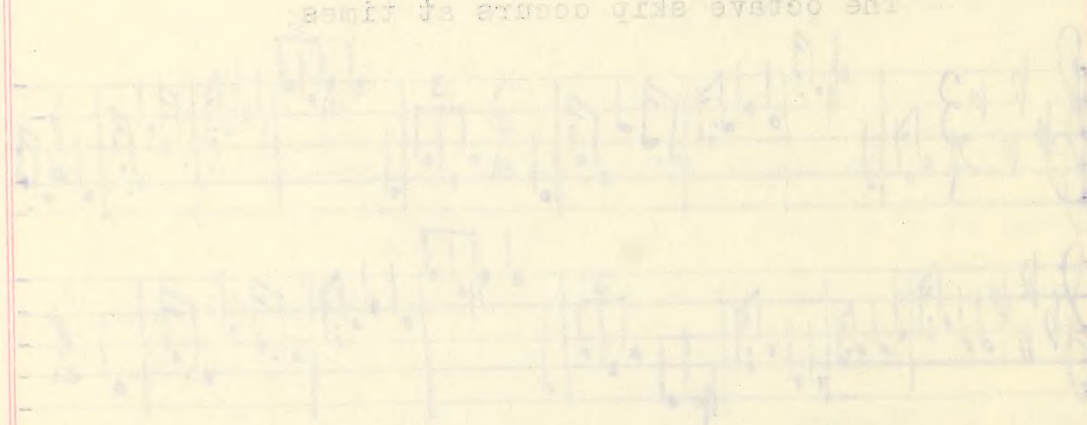


evolution of our national tune;

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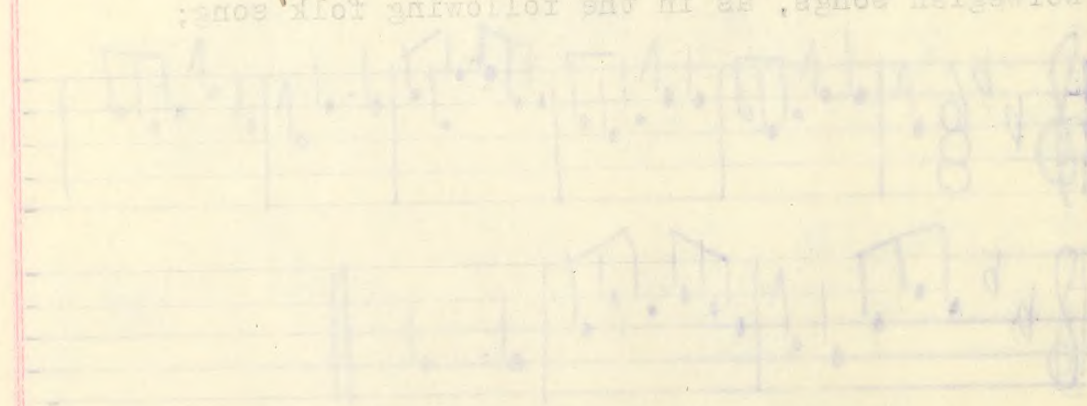


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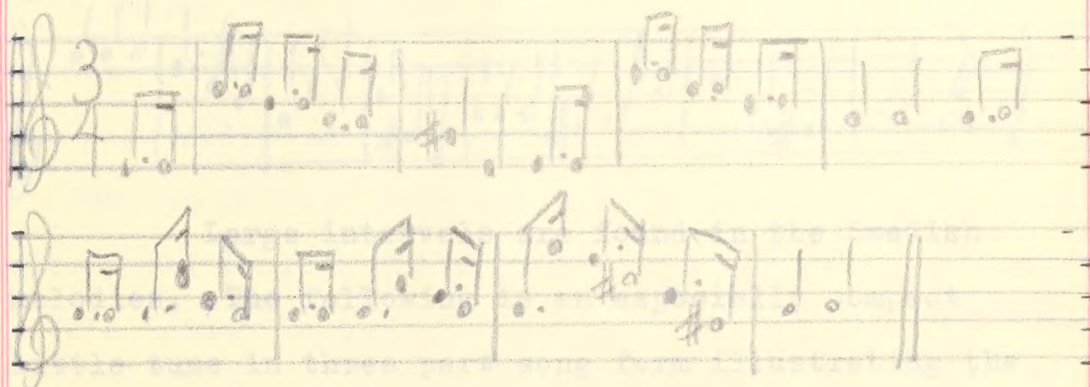


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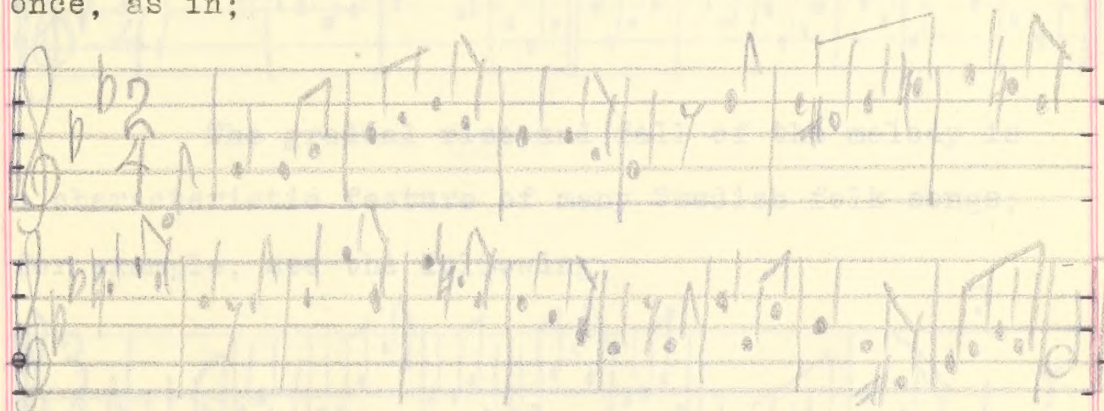
Norwegian songs, as in the following folk song:



The violence and wild gloom of their life is partially reflected in the rhythm of the song below, which is quite common in Norway;



In Sweden there is a gentler beauty. The skip of a fourth at the start of a piece occurs more than once, as in;

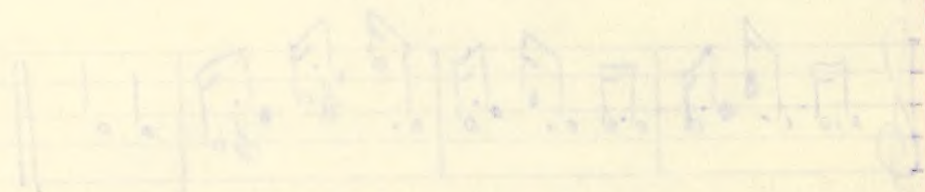


The following tune, although in minor mode, is not in the same tragic strain as is frequently noticed in the Norwegian songs. It is in much the same rhythm as "America," and may have had its part in the evolution of our national tune;

The violence and wild gloom of their life is

partially reflected in the rhythm of the song below.

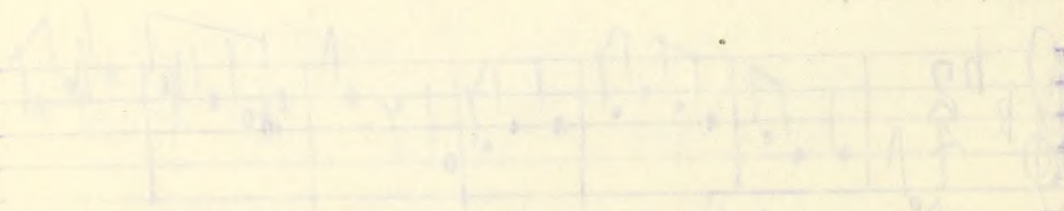
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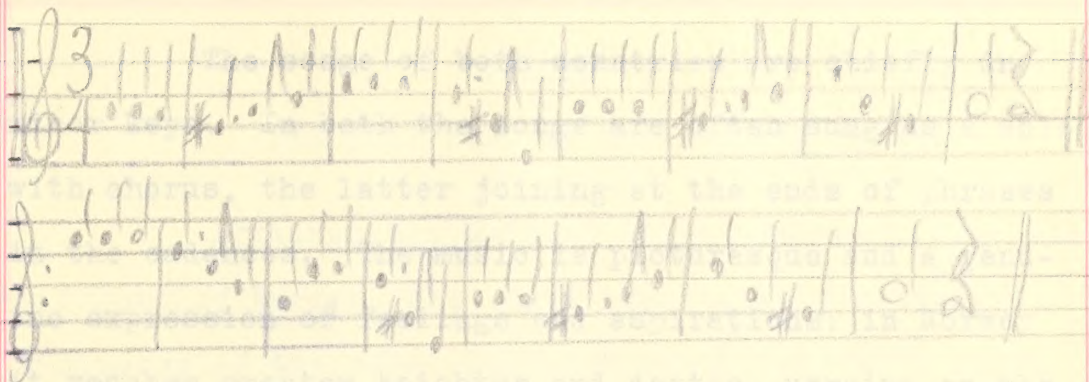
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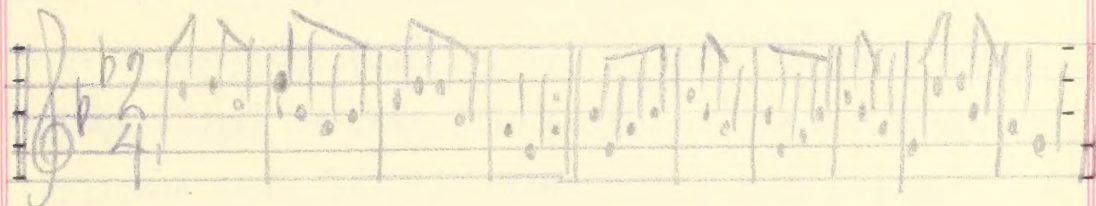
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9



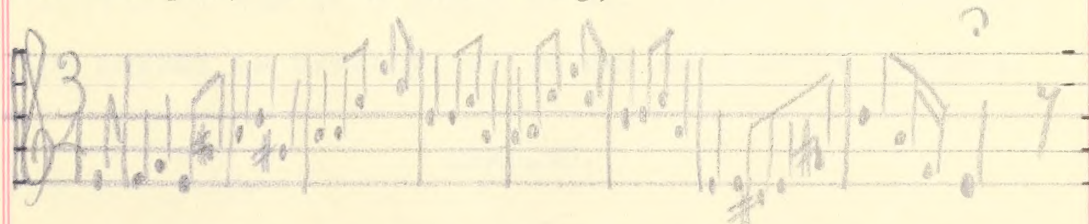
Large intervals are found in the Swedish melodies. The following is an especially compact little tune in three part song form illustrating the skip of a fifth;

10



The gradual rise and fall of the melody is a characteristic feature of many Swedish folk songs; for example, see the following;

11

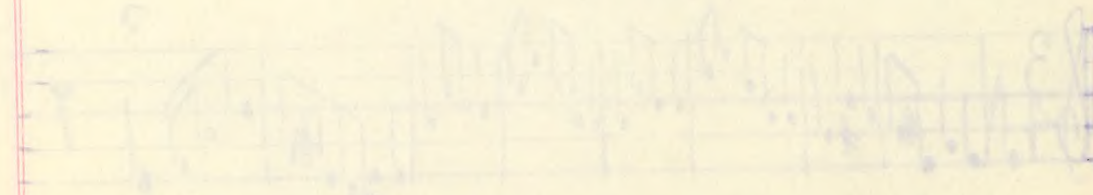


The raised seventh tone of the harmonic form of the minor scale is found in both countries. The two countries also share in the preference for starting on an unaccented beat.

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The songs of both countries are chiefly in minor keys. In both the songs are often sung as a solo with chorus, the latter joining at the ends of phrases in the cadences. The music is picturesque and a genuine expression of feelings and aspirations: in Norway it reaches greater heights and depths, verging on the gloomy and tragic; while in Sweden it is more poetical, with a softer beauty.

the Irish have one song very like a melody of Scandinavia; and the Scotch songs trace back to a still more remote connection, being allied to Indo-European music. In the course of time, the people of these nations established their own individuality in folk music. Throughout the British Isles the major mode predominates; compound times, such as 6-8 and 4-4 are characteristic of the folk songs of all these countries; and the melody is usually varied and of a large compass.

ENGLAND.

England has long been a country of brave sturdy men. Since the days of Robin Hood, the love of the outdoors has permeated the spirit of the English people. They delight in action, but are never vehement.

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CHAPTER VI

THE FOLK SONG OF THE BRITISH ISLES.

Although the British Isles are apart from the mainland of Europe, they have come largely under the influence of the other European countries, both north and south, as the folk songs bear witness. A familiar Welsh song can be matched with one common in Denmark; the Irish have one song very like a melody of Scandinavia; and the Scotch songs trace back to a still more remote connection, being allied to Indo-European music. In the course of time, the people of these nations established their own individuality in folk music. Throughout the British Isles the major mode predominates; compound times, such as 6-8 and 4-4 are characteristic of the folk songs of all these countries; and the melody is usually varied and of a large compass.

ENGLAND.

England has long been a country of brave sturdy men. Since the days of Robin Hood, the love of the outdoors has permeated the spirit of the English people. They delight in action, but are never vehement;

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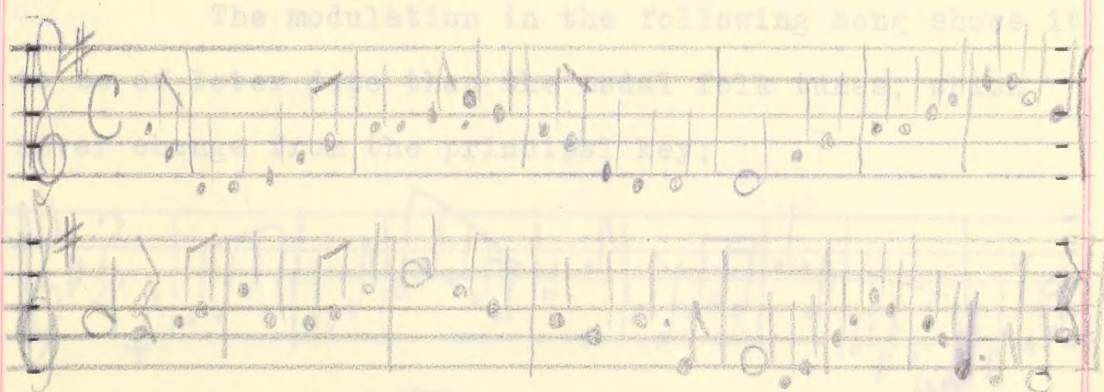
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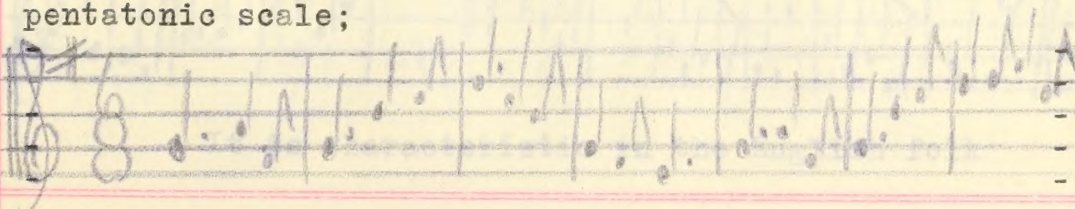
the love of country and freedom is inborn with them. Their songs are naturally vigorous and lively, but dignified as well, for the English are a serious people. The love-ballads are not passionate, but on the contrary quite matter-of-fact; they are objective rather than subjective.

The older folk songs are in irregular rhythm, making frequent use of the time signatures, 5-4 or 7-4. Modal tunes were very common, and unusual intervals produced queer effects.

Among the songs that are known today throughout the rural districts of England, there are examples of the modal tunes, as in;



The skip of a third frequently suggests the pentatonic scale;



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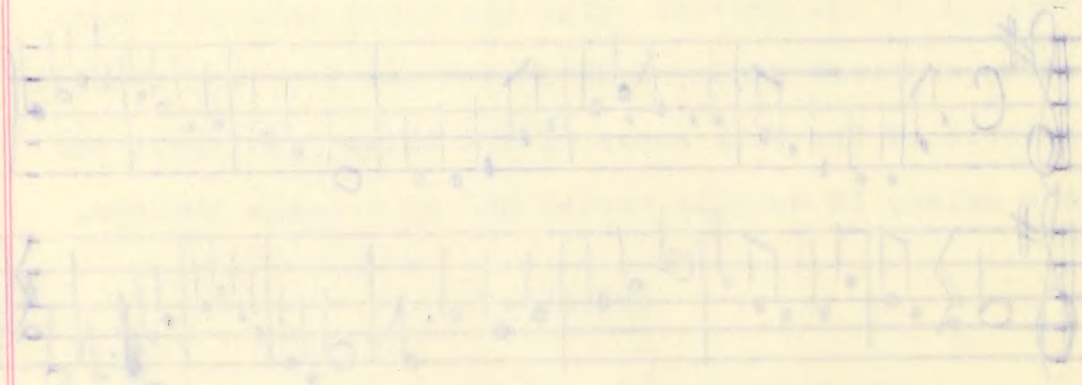
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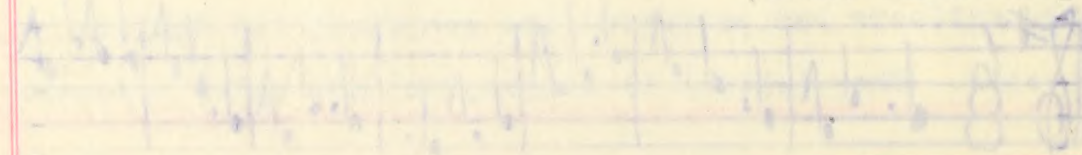
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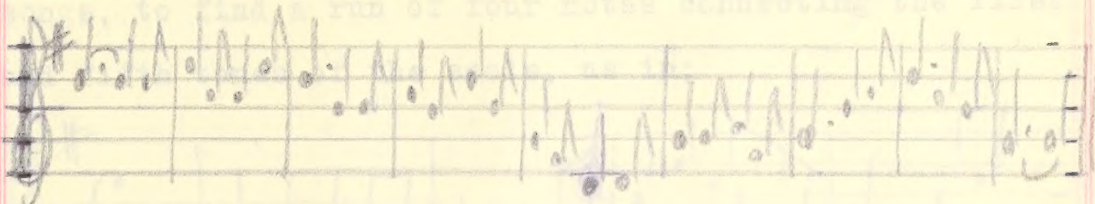
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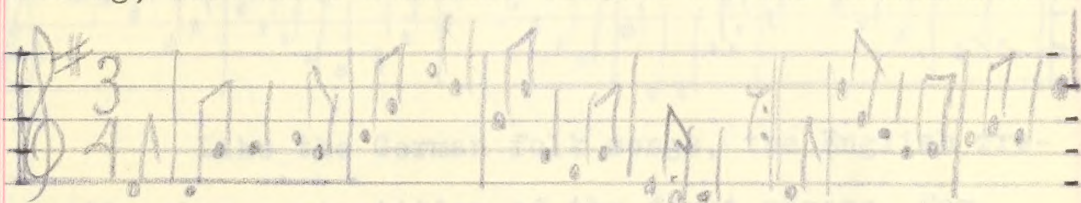
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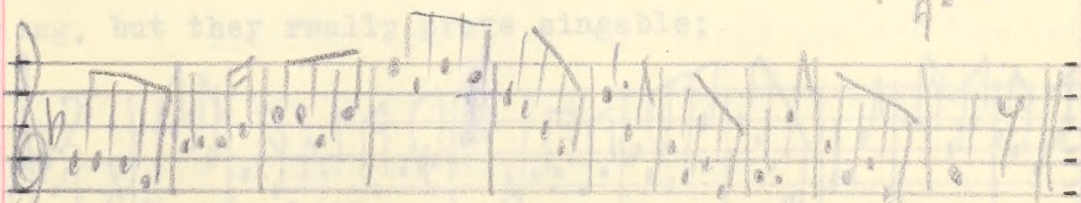
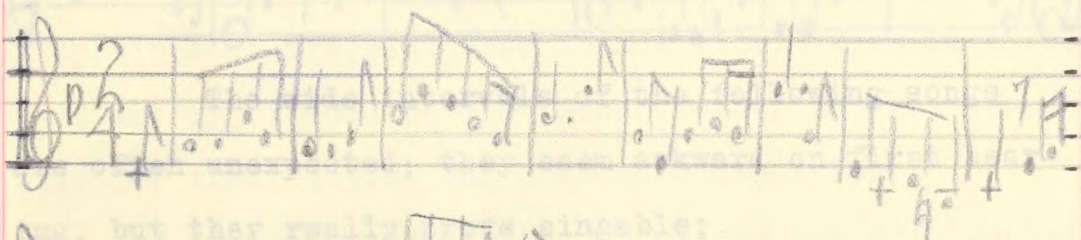




and although the melody often rests on the dominant at the close of a middle section, the skip of a third preceding, forbids a dominant cadence in the harmonization;



The modulation in the following song shows it to be of later date than the modal folk tunes, which never change from the principal key;



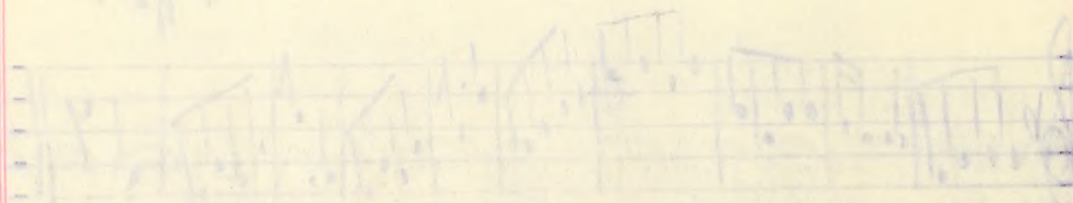
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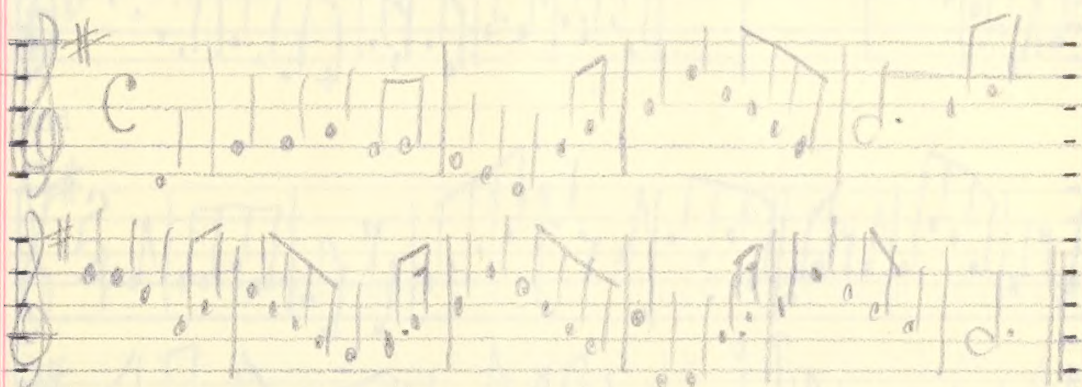
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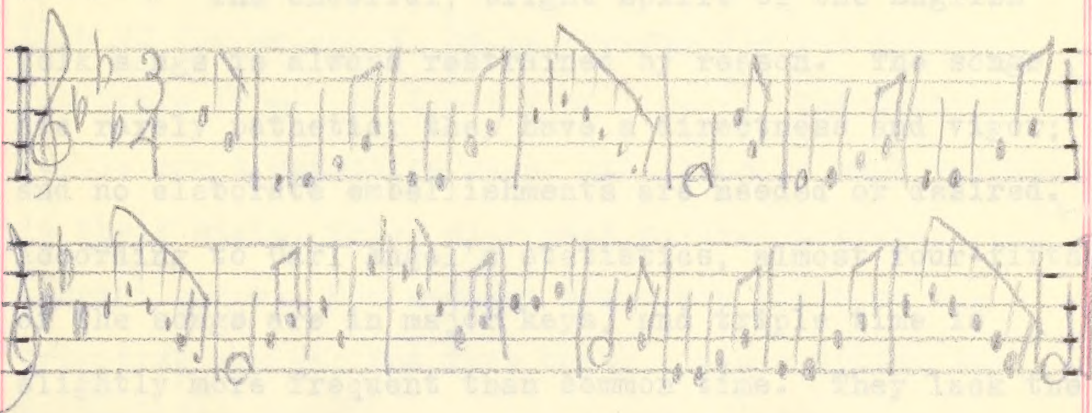
songs, to find a run of four notes connecting the first and fifth tones of the scale, as in;

5



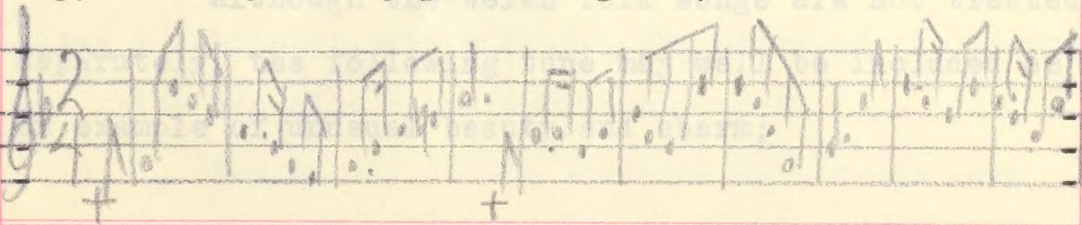
Like the German folk songs, the English frequently show a repetition of the first phrase, for example;

6

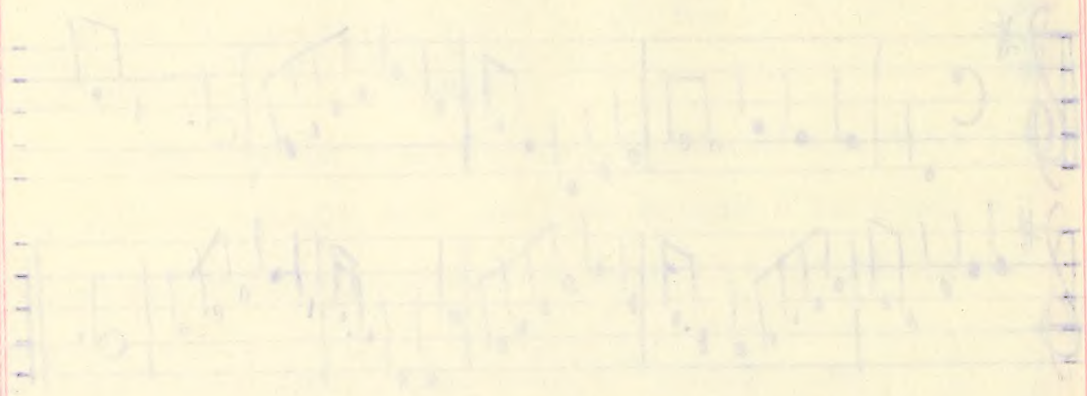


The wide intervals of the following songs are often unexpected; they seem awkward on first hearing, but they really prove singable;

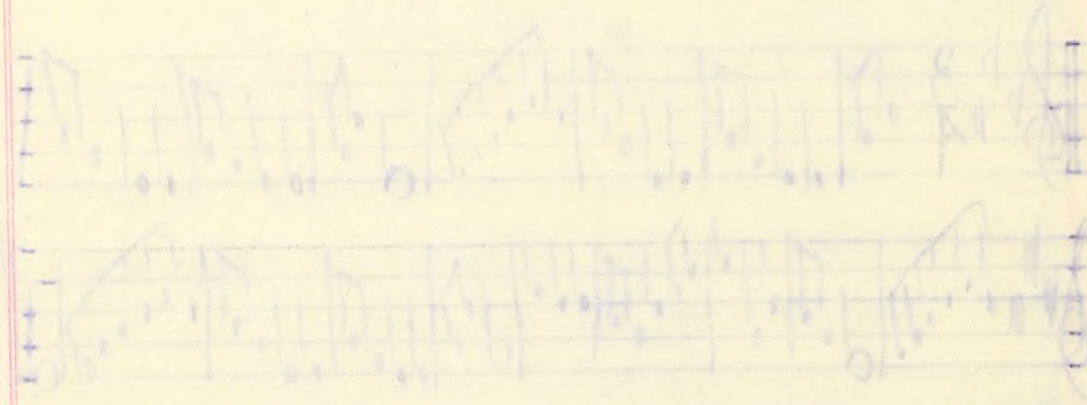
7



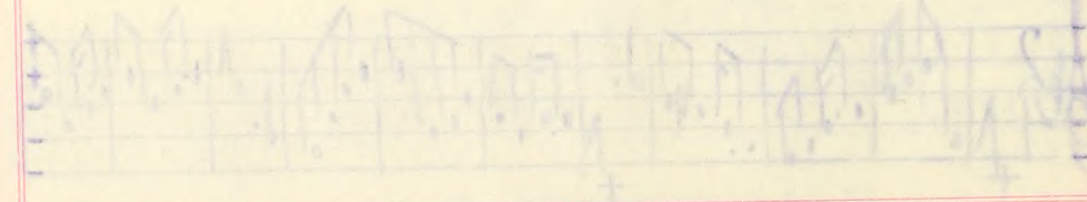
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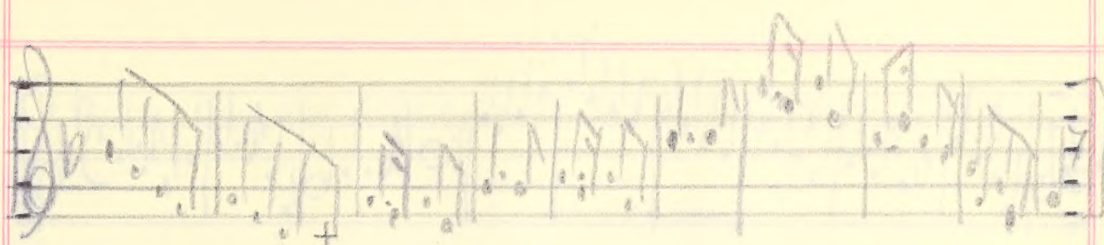


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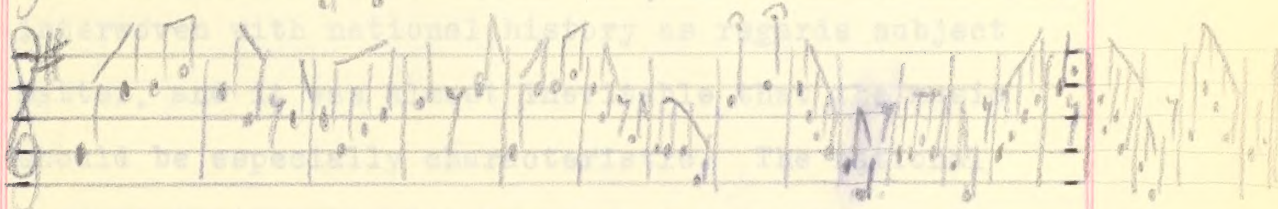


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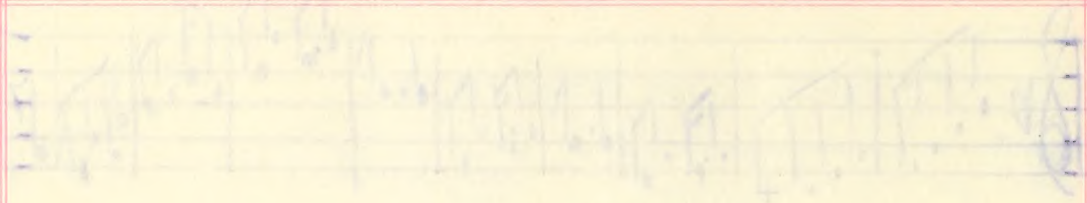
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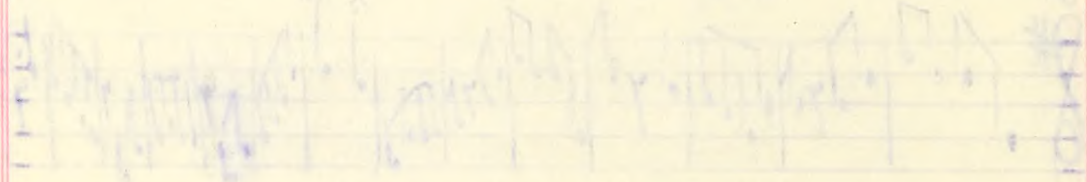
The cheerful, bright spirit of the English folk songs is always restrained by reason. The songs are rarely pathetic; they have a directness and vigor; and no elaborate embellishments are needed or desired. According to Carl Engel's statistics, almost four-fifths of the songs are in major keys, and triple time is slightly more frequent than common time. They lack the spontaneity of some of the French songs, but are remarkable for their joyous and contented atmosphere.

Although the Welsh folk songs are not treated separately, the following tune may well be included as an example of unusual beauty and charm;

The melody of the Scottish folk songs lies in bold curves; there is quite often a plaintive effect

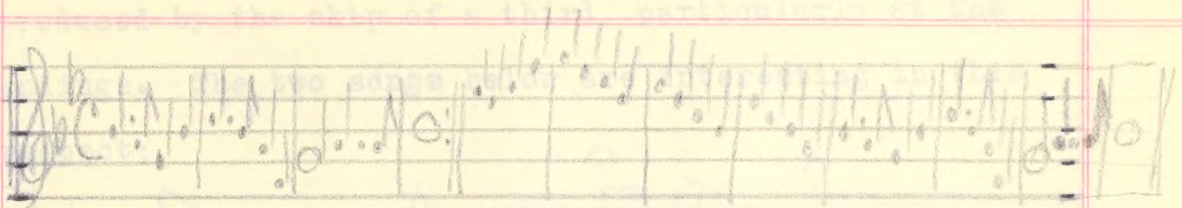


end



8

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In Scotland the folk songs have been closely interwoven with national history as regards subject matter, and it was almost inevitable that the music should be especially characteristic. The national musical instrument, the bagpipe, has influenced the form of the melodies, being responsible for the bold intervals from V to I, and from I to V. The Scottish people are a sensitive race; and there is much variety in their music, which expresses wildest merriment and deepest gloom. The ancient songs are built on the primitive scales; the five toned scale omitting the fourth and seventh, is commonly found, as in "Auld Lang Syne;" the familiar "Loch Lomond" has no seventh and the skip from the sixth tone of the scale up to the first gives a characteristic effect. The modes of the second and fifth are also occasionally employed.

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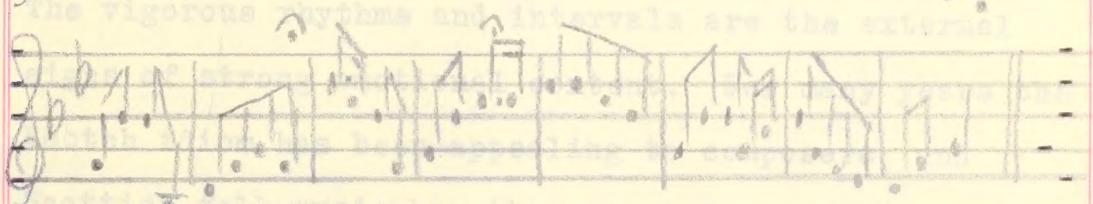
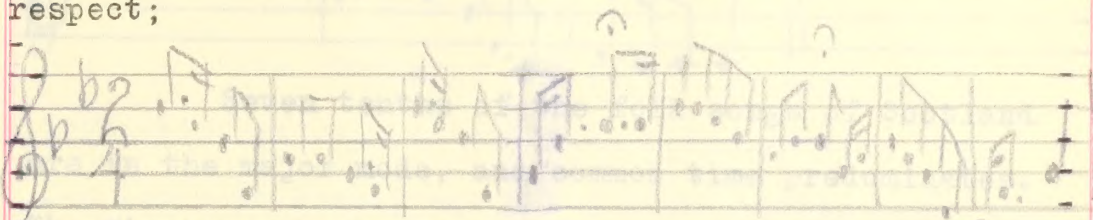
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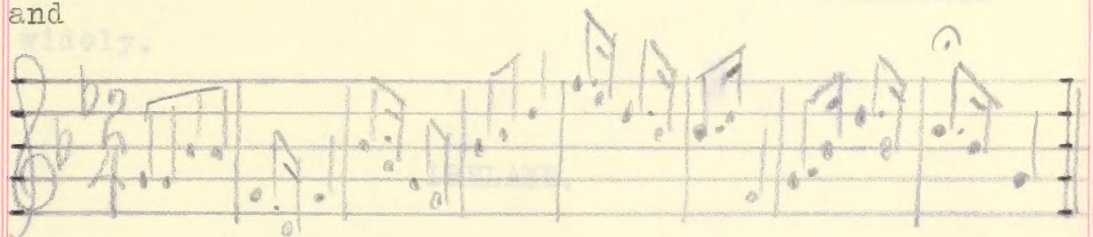
produced by the skip of a third, particularly at the endings. The two songs below are interesting in this respect;

1



and

2



Dotted rhythm with the shortened accented note preceding (♩. ♩) is the so called "Scotch snap." However, it is found in the music of various other countries and is therefore not peculiarly characteristic of Scotland, although it is commonly found in these folk songs. Many of the folk tunes begin in an incomplete bar, as in the following song; their songs are

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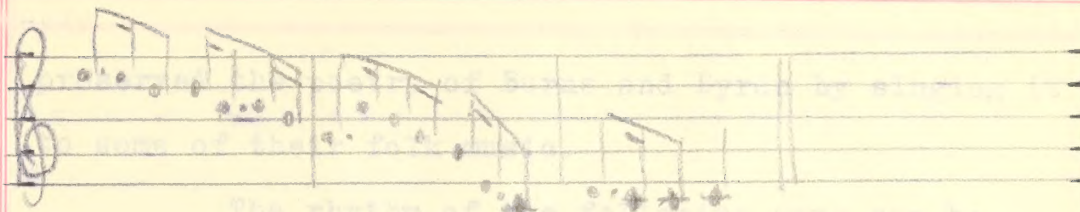
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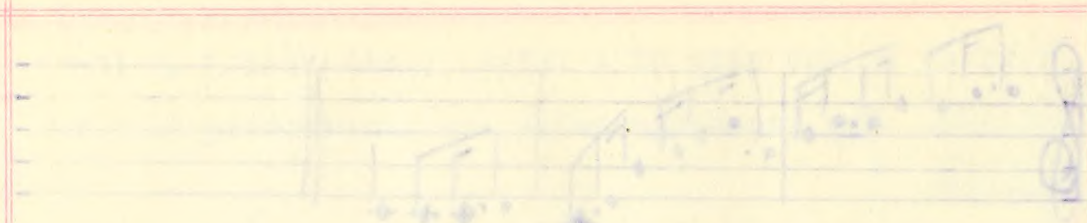
3



Seven tenths of the folk songs of Scotland are in the major mode, and common time predominates. The vigorous rhythms and intervals are the external signs of strong emotional content. For many years the Scotch idiom has been appealing to composers, and Scottish folk music has thus exerted its influence widely.

IRELAND.

The Irish and Scotch songs share many features in common. In both the flow of the melody, dotted rhythm, and the start on an unaccented note are frequent. But the two races have impressed their individuality upon their songs, and the differences of character are clearly marked in the folk music. The Irish come of a less stern stock; their songs are very human, being the product of a poetical and imaginative people. There is at times a tender pathos in some of the minor songs. The people of Ireland



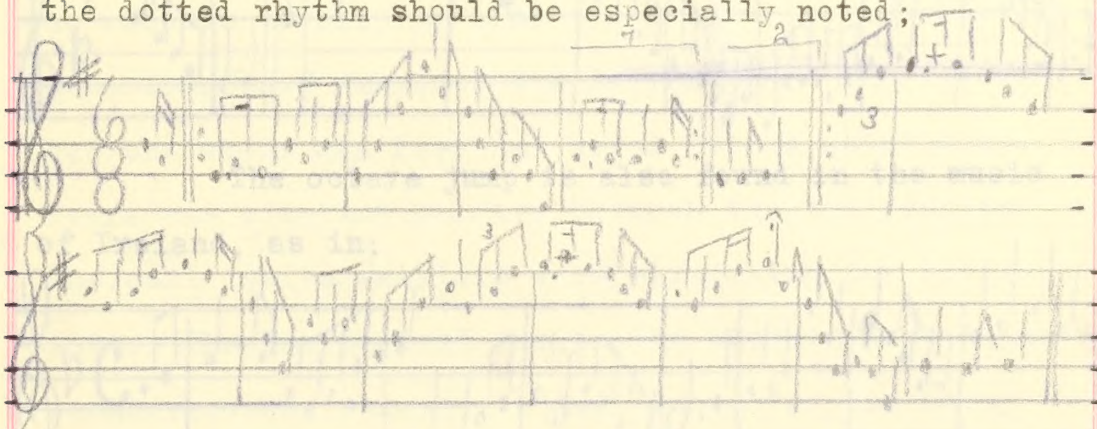
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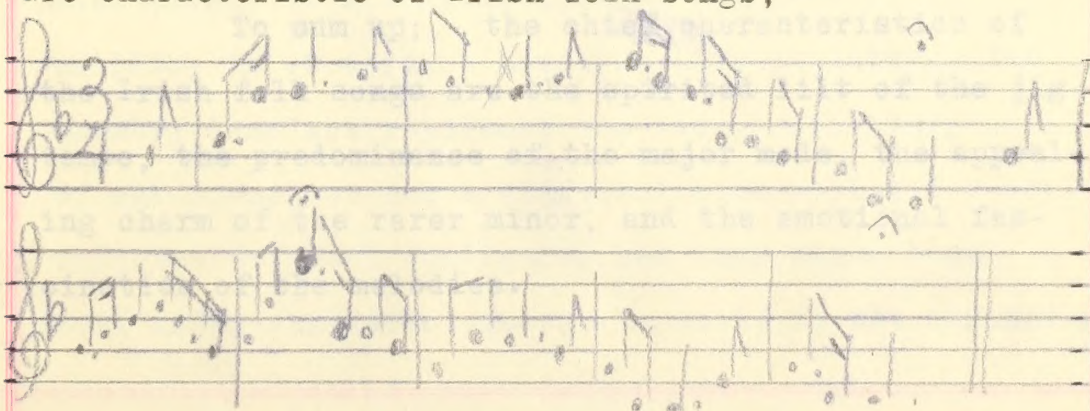
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preserved the poetry of Burns and Byron by singing it to some of their folk music.

The rhythm of the following song can be duplicated in many other Irish folk melodies. The jig tempo is lively and has a lilt all its own. The triplet slide on the entrance of a new phrase, and the dotted rhythm should be especially noted;

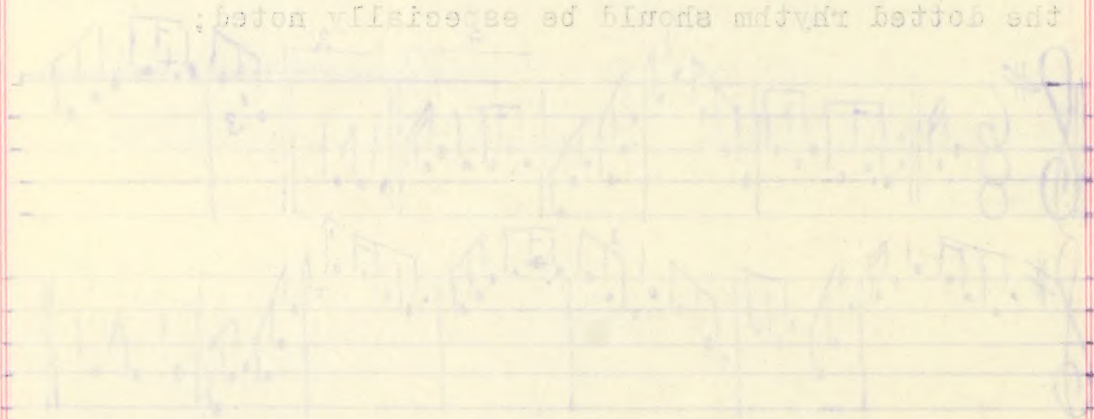


The following lullaby has a wonderful charm, with its odd minor seventh of the pure scale. The varied time units, and the grace-note ornamentation are characteristic of Irish folk songs;

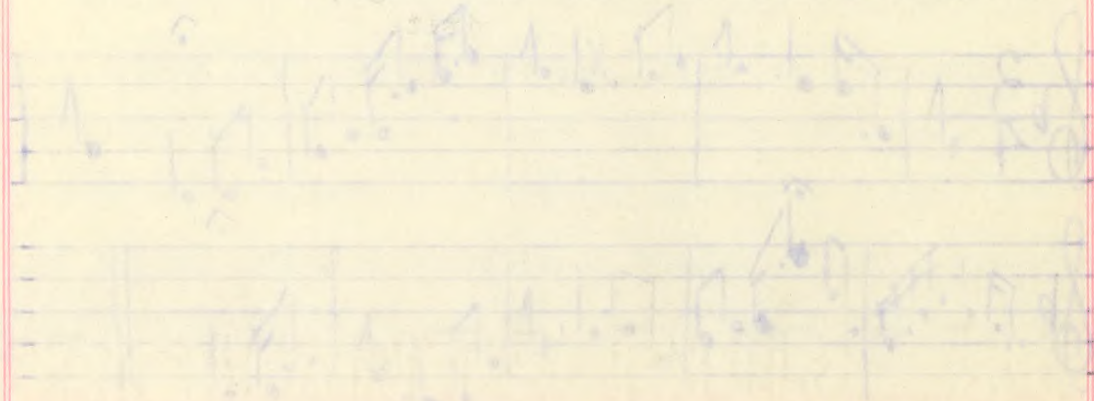


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The rhythm of the following song can be
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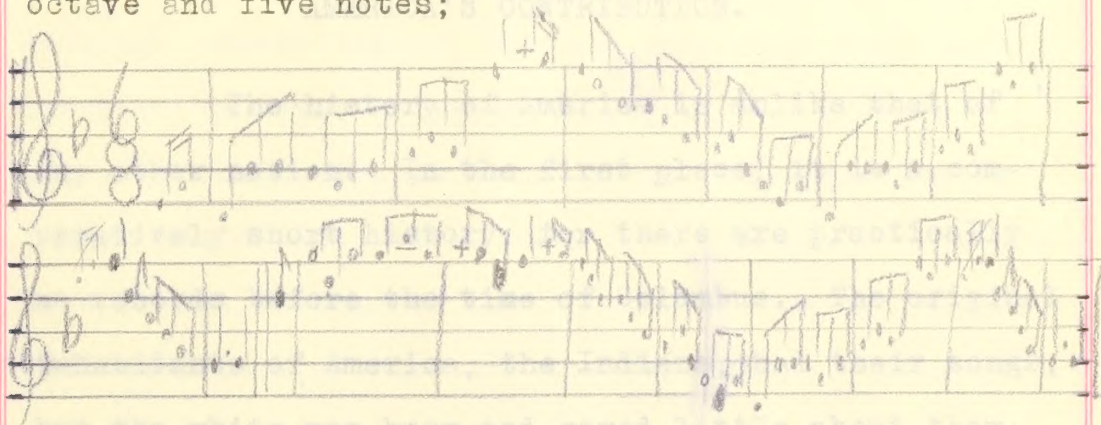


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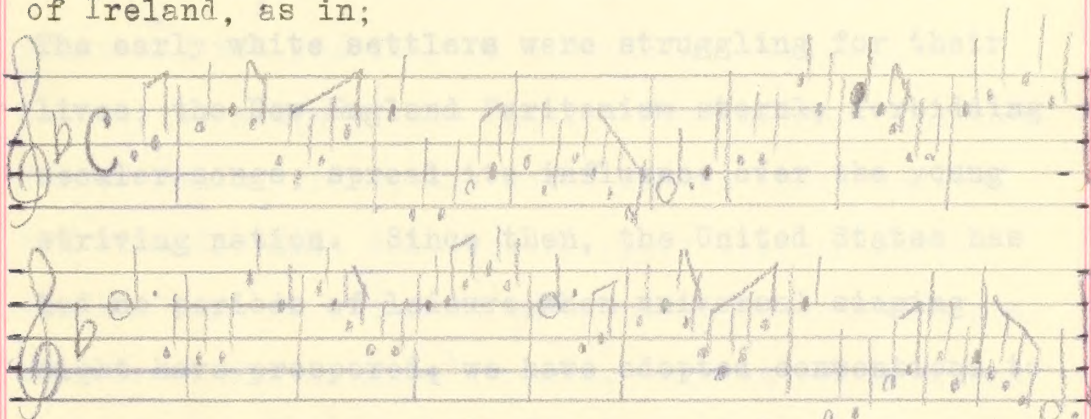
In the song below there are successive series of high notes, and the melody sweeps over an octave and five notes;

3



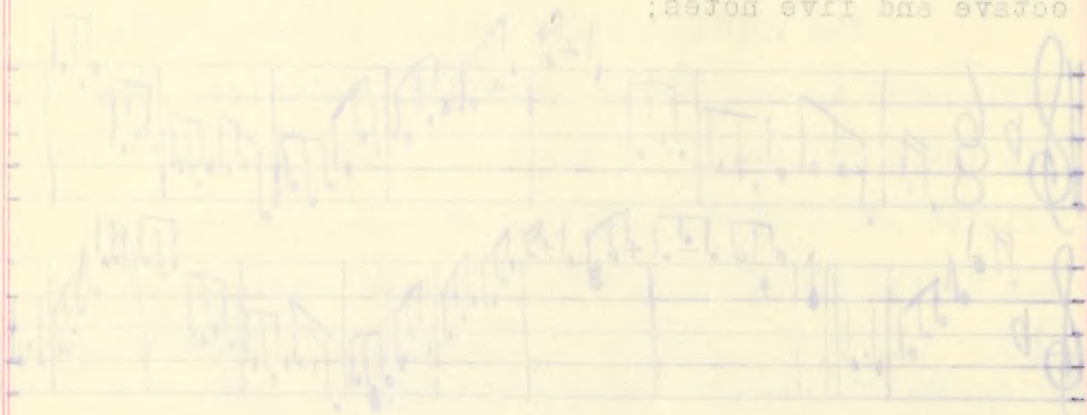
The octave jump is also found in the music of Ireland, as in;

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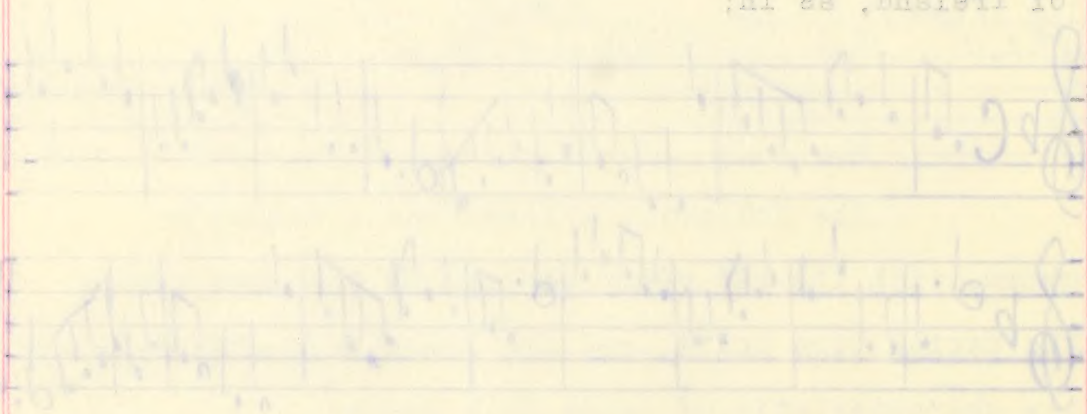


To sum up; - the chief characteristics of the Irish folk songs are the spirited lilt of the jig tempo, the predominance of the major mode, the appealing charm of the rarer minor, and the emotional fascination of the melodies.

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CHAPTER VII

AMERICA'S CONTRIBUTION.

The history of America is unlike that of any other nation. In the first place, it is a comparatively short history, for there are practically no records before the time of Columbus. The original inhabitants of America, the Indians, had their songs, but the white man knew and cared little about them; there was constant warfare between the two peoples. The early white settlers were struggling for their lives; the New England Puritanism sternly forbidding secular songs, spread its influence over the young striving nation. Since then, the United States has had no periods of leisure when universal singing might have prospered; we have adopted conventions to save time. We are still forming and developing, building as it were, a house to live in later. Our country does not represent one race; with every nail of our house, we see a different race asking for shelter; the original contractor has long since been lost among the late-comers. Hence it is not strange

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that there are no real American folk songs; that is, folk songs which correspond to those of the European nations. Nevertheless, certain arguments have been advanced in favor of establishing one or another group of songs as a national type. The question is a much mooted one; noted musicians and men of letters have failed to come to any agreement. Among the various points of view are the following: - Edward Everett Hale says that the negro songs are the only American music; a second work tells why these slave songs can not possibly be considered American folk songs; the songs of the Indians are the real American songs. Philip Hale, the noted Boston music critic, has recently said that the songs of Stephen Foster are the best solution of the problem, in which statement he confirms Elson's views. But as yet no unanimous decision has been reached. Granted that there are no American folk songs, it is the writer's opinion that there are distinctive folk songs in America. This may sound paradoxical, but the truth of the matter seems evident: - while no one of these groups of songs may be considered American, having no national ear-marks, and being

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familiar to but a small section of the country, still these songs do exist only in America; they are exerting an influence on art works and, in one way or another fashioning the style of American music.

These groups, each one of which has been called the real source of American folk songs, are four: - the Negro songs of the South; the cowboy songs of the West; the Indian songs, especially of the Southwest; and the songs of the mountain whites of Kentucky, Tennessee, and the Carolinas.

The first group offers much material for the American composer in melody and rhythm. Perhaps the songs show hints of their African origin, and of Scotch, Welsh and Hungarian influences; but the Negro songs are a type alone, their beauty being that which could have grown only out of the peculiar sufferings and bondage of the blacks under the slavery of the settlers.

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from collectors in the present time, and many are the testimonies as to their beauty and pathos. In the well-intentioned efforts of the Government to civilize the Indian, the customs have been partially wiped out, but true specimens of folk songs from many tribes have been preserved by societies and individuals. MacDowell lived with the Indians that he might best reproduce their themes, and then isolated himself in the retreats of Switzerland to surround these themes in his imagination with the most fitting harmonies. The Indian music has, with that of the Negro, shown the barbaric source of the syncopated rhythm of United States ragtime, a distinctly American type of music. The restless and constant change incident to our rapid The mountain whites have been as little influenced by outside circumstances as any group of Americans. They have lived their life undisturbed by the advance of the years. They too, have their English and Scottish ballads, preserved, so the experts say, in a purer and older form than has been discovered in any part of the mother-country. But they also have songs of this new land, possessing a reflective humor that was rarely found across the seas. These

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songs are often in the minor mode, but are genial withal. There is a quiet self restraint about these melodies of the lonely whites.

There is one feature in common with all these groups of folk songs in America, that of realism. The older ballads of Europe were frequently sentimental in words and music; but the products of this new world find their value in a certain live realism.

To sum up;- Americans have no national folk songs, but folk music exists about them. In the future, as Natalie Curtis reminds us, when the seething stress of our young life is over, and continuity shall replace the restless and constant change incident to our rapid growth of today, a great genius may arise, - perhaps in the big free West - to reveal in art the keen creative character of the American mind. He will doubtless be a true product of all that has gone before him, in the making of a nation, and if he be a musician, the flower of his genius - even as musical history has shown in other lands - may be rooted deeply though unconsciously, in the folk music of his native country.

73

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CHAPTER VIII

WHAT MODERN MUSIC OWES TO THE FOLK SONG.

By viewing Nature, Nature's handmaid, Art
Makes mighty things from small beginnings grow.

- Dryden.

Folk music has been influential in determining art music since the Middle Ages. The dependence of church music on the songs of the folk has been noted above. Two examples will suffice to illustrate this. In a recent publication of hymns by Wm. Clowe and Son, the old French song "Quand Jean Renaud de l'guerre r'vint" is quoted as the source of a hymn tune now sung with sacred words; a few pages further we find that the familiar words "Ten Thousand Times Ten Thousand" are set to a tune originally derived from a German secular song "Entlaubet ist der Walde." The ballad operas of eighteenth century England made use of the songs of the people, but frequently, as in the case of the "Beggar's Opera," much to the detriment of the folk songs; for a second-rate musician would so twist and turn them to make them his own, that they remained but the shadows of their former selves. At the same time in France,

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WHAT MODERN MUSIC OWES TO THE FOLK SONG.

By viewing Nature, Nature's a handmaid, Art
Makes mighty things from small beginnings grow.
- Dryden.

Folk music has been influential in determining art music since the Middle Ages. The dependence of church music on the songs of the folk has been noted above. Two examples will suffice to illustrate this. In a recent publication of hymns by Wm. Glowe and Son, the old French song "Grand Jean Renaud de l'Guerre r'vint" is quoted as the source of a hymn tune now sung with sacred words; a few pages further we find that the familiar words "Ten Thousand Times Ten Thousand" are set to a tune originally derived from a German secular song "Entlabet ist der Weide." The ballad operas of eighteenth century England made use of the songs of the people, but frequently, as in the case of the "Beggars' Opera," much to the detriment of the folk songs; for a second-rate musician would so twist and turn them to make them his own, that they remained but the shadows of their former selves. At the same time in France,

Beaumarchais was using a folk tune as the song of the page in his comedy, "Le Mariage de Figaro."

In the last quarter of a century there has been considerable discussion about the use of folk songs by the master composers of both the classical and romantic periods. The question was raised as to whether it did not detract from the greatness of a composer and prove him lacking in creative genius, to find him guilty of this sort of plagiarism. The general opinion now is that it does not; but rather emphasizes his power and skill, to be able to develop such material into a magnificent and united work. However, to return to our subject, this discussion brought to light the fact of the startling similarity between Haydn's "Austrian Hymn" and a Croatian folk song. As Haydn spent many years near the Croatian people, and is believed to have this blood actually in his veins, this resemblance is easily accounted for and explains the source of other bits of thematic material in his works. Beethoven had the habit of labelling his borrowings, as in the Rasoumowsky String Quartets where he used Russian themes. The bright catchy theme of the rondo of Op. 90 is an Austrian folk song. The nineteenth century offers

75
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countless examples of the incorporation of folk songs into art music. Many composers have striven to give national color to works of foreign lands by using the country's songs. Spain has been an inspiration to many; for instance, the Russian Glinka has used a Spanish theme in "A Summer Night In Madrid." The French Saint-Saens and Debussy have also caught the charm of the Spanish folk music. So Rimsky-Korsakov, the most famous of the modern Russian composers, has adapted a dance song in the last movement of his Spanish caprice. An amusing borrowing is one made by the Saxon Volkmann who introduced "The Campbells Are Coming" a Scotch song commemorating an event of the sixteenth century, into his Richard III where he describes the battle of Bosworth Field in 1485. Brahms wrote his "Academic Overture" from themes chosen among the familiar student songs, one of which is a patriotic folk song known to the majority of Germans. MacDowell has accurately suggested the folk songs of the North American Indians in his Indian Suite. Liszt used peasant melodies for his Hungarian Rhapsodies. Even in the music of Debussy and of his followers, where there seems to be a bold departure from all pre-existing ideas of harmony and

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tonal relations, the inherent value of the folk song has been regarded, as in Debussy's "Jardin Sous la Pluie," and Cyril Scott's "Old Songs in New Guises."

In looking over the preceding illustrations, it will be found that the folk song has been used for the most part, conventionally; it has been taken note for note with the exception of a few minor alterations, and has been regarded as a distinct subject, just as clearly as Bach looked upon his first statement of a fugue subject.

The nineteenth century brought about a reaction against the strict abstract style of the classics. The formalism of the eighteenth century allowed no recognition of the modes other than the major and minor. But with the new century, musicians began to realize the value of the practically unmined fields of folk music. Many of these simple tunes were refreshing, being in an uncommon mode, or offering a new rhythmic idea. Composers having used them intact, now looked deeper at the ideas there offered. They dissected them and used merely the motives or the rhythm. Especially were the Russians fortunate in this use of the folk song. Before the nineteenth century they had not

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explored their own marvelous resources, depending on Germany largely, and using borrowed technique and inspiration. But with the advent of Glinka, a new regime was inaugurated. The Russian folk tunes became the main fabric of a composition, as in Balakirev's "Islamey," on a Caucasian theme; Borodin's "Seventh Symphony," from a Russian epic source; Glazounov's "Ay Ochnem," a song of the Volga boatmen; and a "Berceuse" by Ippolitov-Ivanov, the theme, also used by Tschaikowsky, being a tune sung by Russian mothers to children afflicted with measles.

In other countries folk song material was being studied. We have mentioned instances of the use of the folk song entire. Bartok, a young Hungarian, getting acquainted with his country's tunes by means of a phonograph, broke up the folk song into motives in his "A Gyermeknek." All the characteristics of the

The next step showed composers striving to invent folk song themes of their own. Thus Schumann wrote a Norwegian "folk song" in Op. 68. At other times he would label his music, "Im Volkston," which is a more exact phraseology. For if we are to include in the category of real folk songs, works of known

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composers, we must revise the definition in chapter one. It is unfortunate that the word 'folk song' can not be monopolized by songs created and loved by the folk, as the name implies. The imitations of folk songs, however much they may have caught the simplicity and popular appeal of the genuine, should be designated by another title for the sake of clarity and art. It is not my intention to extol the folk song above the mimic works of art, but to claim the distinction between the two. The works in the style of folk music are many. The "Lorelei," one of the best known and most loved songs of Germany, is of this order; it is not truly a folk song, for it was conceived in the heart of Franz Silcher, a man knowing well the life and songs of the German people. Paderewski, in his Gypsy opera, "Manru," used Gypsy and Slav themes, showing all the characteristics of the folk songs of those peoples. Mendelssohn has created a "Scotch Symphony" with tunes that appeal to the Scotch people themselves. Dvorak, during his stay in America, sought to exalt the Negro music as a basis for a national type; in the "New World Symphony," he imitated the melodic intervals and the syncopated

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time characteristic of the Southern music. Stephen Foster, some years previous, had caught these same elements and incorporated them into "The Old Folks at Home" and "My Old Kentucky Home," beautiful American songs which are sometimes called the folk songs of America. Cadman has written, after the style of the Indian folk songs, works of wonderful charm and simplicity. It is possible to find many other examples, but enough have been mentioned to show the widespread use of this material and the tendency towards the style of the folk song in modern music.

These folk song elements appearing in the works of compatriots, have formed a common bond, out of which national schools have grown. Says Borden, "The two marked tendencies of the music of today are (1) the composition of descriptive music, in the footsteps of Liszt and Berlioz, and (2) the employment of popular idioms." Nationalism in music is an almost inevitable accompaniment of the growth of the race idea that those who speak the same language and have the same customs should be politically united. Especially have the smaller nations, Bohemia, Hungary and Poland, adhered to their national customs and music,

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lest they should lose their individuality in a larger nation. Germany, a strongly united nation, claims one of the older schools of music. Art music there, has been built on the folk song. The Beethoven symphony, the Weber opera, the Schubert song, all spring from the folk song. The nineteenth century Germans, Strauss and Humperdinck, have employed the manner of folk tunes. So the Italians, Donizetti, Bellini and Verdi, adopted the tonic-dominant cadences of their folk music. The natural musical idiom of a nation, says Sharp, will be found purest and most unadulterated in the folk song; in other words, the musical status of a nation can be estimated by the musical worth of its folk songs. So in this last century, we find Smetana and Dvorak introducing into their compositions both the rhythm and form of the national Czech music. Chopin and Paderewski are exponents of the Slav and Polish national tunes in their works. The Spanish Albeniz, Pedrell and Turina, better than any alien can express the national idiosyncrasies of Spanish music as illustrated in the folk songs. The Scandinavian school was given an impetus, not by Gade who was too German, but by Grieg who studied in Leipsig, then returned to

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Norway to steep himself in things national. His clever adapting of the classical structure to his themes, so like the folk songs, have made a firm basis for all musical followers. Svendsen, although not so national as Grieg, has written "Rhapsodies Norvegiennes" out of the popular idiom. Sharp sees a bright future for England, which since the time of Byrd and Purcell has possessed no national school of music. The new interest in the collecting and utilizing of folk songs there bodes well for the future art music, which shall be England's own. She may well look to Russia, which has given such a remarkable example of national growth in the last seventy-five years. Glinka, the "Prophet Patriarch of Russian music," carefully studied the Russian folk tunes, then composed a national opera, "A Life for the Czar." Balakirev followed in his tracks with many others until now the people's music has been so broadly translated into art music that the musical idiom of the country is settled. Here in America, it is sadly evident that we have no national school. As we have noticed above, the music on the Negro themes is not American, for this race represents but a small fraction of the population. The Indian

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folk songs are too local, although their beauty has been so effectively shown by MacDowell and Cadman. Elson prophesies that out of the free West or from the typical music which exists in America may grow a school of composition. The writer is inclined to agree with the words of the conductor of the Russian Symphony Orchestra in New York. He says, speaking of his own country, "In less than a century, the land of His Imperial Majesty, the Czar, has emerged from musical obscurity to foremost rank among the musical nations of the world. America may have no century-old mine of folk melody of its own, but are not the folk melodies of all the world, the common possession of the nation which has held its arms so wide open to the liberty-loving people of all lands? Perhaps in the melting-pot, there may come anew an art that shall be even closer in touch with the heart-beats of mankind." The compositions of MacDowell and others have shown us that this prophecy is very likely to be realized.

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CHAPTER IX

THE FUTURE OF THE FOLK SONG.

It was only yesterday that today was tomorrow; and so if we look at the folk song of the present, we may chance a guess as to what is in store for this most interesting and live phase of music. Today as never before, we see the folk song included in the repertoire of concert singers in this land and abroad. Within the last decade European folk songs have become popular through the agency of soloists and choruses, the Welsh "All Through the Night" and a Dutch "Thanksgiving Hymn" being especial favorites. Instrumentalists are composing and performing with great effectiveness arrangements of folk songs, notably the "Shepherd's Hey," Percy Grainger's brilliant and clever adaptation of a British folk song; and similar works by Josef Hofmann. Lectures bearing the word 'Folk Song' in the title are bound to be popular.

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says Schumann, "to all folk songs; they are a store-house of most beautiful melody, and unfold to the mind the inner character of the different peoples." This latter fact is the basis of hope for those who are studying ethnology and ethnography as taught by the folk songs. While the words of the folk songs can not be depended upon as history, the music is slightly more trustworthy as a record. Already there has been noticed the affinity between the melodies of Spain and Arabia; the Welsh and the Danish show similarities; the Scotch and the Hindu are built on the same scale; and Russian music shows the influence of the Greek church. How far this study may be pursued is as yet a matter of uncertainty.

One of the clearest glimpses of the future is that which shows the fulfillment of plans already formed in regard to the judicious use of folk music in the schools. Germany for many centuries one of the greatest of musical nations, has sung her Volkslieder from the nursery to the grave; the children there are born heirs to a treasure of folk songs and grow up on them, hearing them in the home, at school, at public celebrations and on historical occasions. It is no

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wonder that their hearts all beat in unison, and that their patriotism is most ardent. France and England have successfully used the folk music in the public schools. It is also a fact that in these countries, the folk tunes are much used in elementary pianoforte instruction. One of our American music directors, Constance B.-Smith, pleads for this type of music in the schools of Chicago. She says, "We have inherited a wealth of folk music from all nations; it is our privilege and duty to preserve and foster it, so that our legacy to posterity may be of priceless value. If the American child can learn the best folk songs, as nearly as possible in the original forms, he will gain not only sentiment and sympathy, but a knowledge of people, place and the musical constructions. As folk songs have been the fruitful source of art inspiration their educational value is inestimable." The many arguments in favor of selected folk music in the schools, I have gleaned from Cecil Sharp, A. T. Davison and J. P. Marshall. Music is a factor in general education. It is the only art the child can practice without training. The poor teaching is resulting in a general lack of interest, notably among the boys

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who scorn all practice of the unmanly art. All children want melody and rhythm; in other words, their music should possess attractiveness; it should be easy, and most of all, be of high musical merit. From the standpoint of the teacher, school music should have certain aims; it should first of all, induce to singing, and thus be the means of forming similar habits of later life; then, it should foster a love for beautiful, lasting music, developing the aesthetic sense. Is there any other type of music that will meet all these requirements, as well as the folk song? The folk song is good music, unlike many of the made-to-order products of the music primers; it is attractive to children, as the arrangements of Wagner and Beethoven often are not; and it is the germ of all music, the natural expression; from it art music evolved, therefore it is the logical basis of training. Although the folk song treated generally, is especially fitted for use in the schools, discretion is needed in the selection. All folk songs are not suitable for children and it is necessary to choose wisely, grading the songs when advisable. Who of us would not be willing to offer himself as a child again, if it

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were possible, as a subject for experimentation in this field. With such a grounding in the folk songs, perhaps we might have been a singing generation, making labor light and efficient with song, as they do in France (where Jacques Vernes is showing that singing workmen do more and better work than the silent sons of Toil.) However this is doubtful here in America where we are too young and too busy to make songs or even to sing those songs already made. But when America has more fully developed her many resources, and when the formative period is merging into the creative, then may we look for a people that shall make songs and sing them. Until then, there can be no better preparation for our youth than to instill these bits of sincere simple music in their minds and souls, that, should a genius arise from their ranks, he might be able to express himself in the music of the universal heart.

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appended.

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